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NO. 54.

Dedicated, by Permiſſion, to
HIS ROYAL HIGHNESS THE PRINCE OF WALES.

ANNOTATIONS

UPON

KING HENRY VI.

PART II. and III.

AND

TIMON of ATHENS.

BEING THE FIFTY-FOURTH NUMBER OF

BELL's Edition of

SHAKSPERE's WORKS.

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Thirty-Fourth Number is TWO GENTLEMEN of VERONA, do.
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The Thirty-Sixth Number is ANTONY and CLEOPATRA, do.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

KING HENRY VI.

PART II.

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

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M DCC LXXXVII.

Coburger
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ANNOTATIONS

UPON

KING HENRY VI.

PART II.

SECOND PART, &c.] This and the third part were first written under the title of *The Contention of York and Lancaster*, printed in 1600, but since vastly improved by the author. POPE.

It appears from the books of the Stationers' Company, that this play, &c. was entered by Tho. Millington, March 12, 1593. It was altered by *Crowne*, and acted in the year 1681. STEEVENS.

ACT I.

Line 1. *AS by your high*, &c.] Vide *Hall's Chronicle*, fol. 66, year 23, init. POPE.

It is apparent that this play begins where the for-

mer ends, and continues the series of transactions of which it presupposes the First Part already known. This is a sufficient proof that the Second and Third Parts were not written without dependance on the First, though they were printed as containing a complete period of history. JOHNSON.

3. *As procurator to your excellence,* &c.] So, in Holinshed, p. 625. "The marquesse of Suffolk, as procurator to king Henrie, espoused the said ladie in the church of Saint Martins. At the which marriage were present the father and mother of the bride; the French king himself that was uncle to the husband, and the French queen also that was aunt to the wife. There were also the dukes of Orleance, of Calabre, of Alanson, and of Britaine, seaven earles, twelve barons, twenty bishops," &c. STEEVENS.

25. *The mutual conference*——] I am the bolder to address you, having already familiarized you to my imagination. JOHNSON.

28. ——*alder-liefest*——] Is a corruption of the German word *alder-liebste,* beloved above all things.

The word is used by Chaucer; and is put by Marston into the mouth of his Dutch courtezan:

"O mine *alder liefest* love."

Again,

"——pretty sweetheart of mine *alder-liefest* affection."

Again, in Gascoigne:

"——and to mine *alder-lievest* lord I must indite."

STEEVENS.

104. *This peroration with such circumstance?*] This speech

speech crowded with so many instances of aggravation.

JOHNSON.

143. ——*Bickerings.*] To *bicker* is to *shirmish*. In the ancient metrical romance of *Guy E. of Warwick*, bl. l. no date, the heroes consult whether they should *bicker* on the walls, or descend to battle on the plain. Again, in the genuine ballad of *Chevy Chace*,

" Bomen *bicharte* upon the bent,
" With their browd aras cleare."

Again, in Drayton's *Polyolbion*, Song IX.

" From *bickering* with his folk to keep us Britains back."

Again, in the *Spanish Masquerado*, by Greene, 1589:

" ——sundry times *bickered* with our men, and gave them the foyle." Again, in Holinshed, p. 537: " At another *bickering* also it chanced that the Englishmen had the upper hand." Again, p. 572: " At first there was a sharp *bickering* betwixt them, but in the end victorie remained with the Englishmen." *Levi pugna congredior*, is the expression by which Barrett in his *Alvearie*, or *Quadruple Dict.* 1580, explains the verb to *bicker*.

STEEVENS.

215. ——*on a* tickle *point*,——] *Ticlke* is very frequently used for *ticklish* by poets contemporary with Shakspere. So Heywood, in his *Epigrams on Proverbs*, 1562:

" Time is *tickell*, we may matche time in this,
" For we be even as *tickell* as time is."

Again, in the *Spanish Tragedy*, 1605:

" Now stands our fortune on a *tickle* point."

Again, in *Soliman and Perseda*, 1599:

" The rest by turning of my *tickle* wheel."

STEEVENS.

234. ——*the prince's heart of Calydon.*] Meleager.

STEEVENS.

316. Whereas *the king and queen do mean to hawk.*] *Whereas* is the same as *where*; and seems to be brought into use only on account of its being a dissyllable. So, in *Marius and Sylla*, 1594:

" But see *whereas* Lucretius is return'd.

" Welcome, brave Roman!"

The word is several times used in this piece, as well as in some others; and always with the same sense.

Again, in the 51st sonnet of Lord *Sterline*, 1604:

" I dream'd the nymph, that o'er my fancy reigns,

" Came to a part *whereas* I paus'd alone."

Again, in the *Tryal of Treasure*, 1567:

" *Whereas* she is resident, I must needs be."

Again, in Daniel's *Tragedy of Cleopatra*, 1599:

" That I should pass *whereas* Octavia stands,

" To view my misery," &c. STEEVENS.

340. Elean. *It is enough*, &c.] This speech stands thus in the old quarto:

" *Elean.* Thanks, good sir John,

" Some two days hence I guess will fit our time;

" Then see that they be here.

" For now the king is riding to St. Alban's,

" And all the dukes and earls along with him.

" When

" When they be gone, then safely may they come,
" And on the backside of mine orchard here
" There cast their spells in silence of the night,
" And so resolve us of the thing we wish :——
" Till when, drink that for my sake, and farewell." STEEVENS.

358. ——*A crafty knave does need no broker*;] This is a proverbial sentence. See Ray's *Collection*. STEEVENS.

365. *Sort how it will,*——] Let the issue be what it will. JOHNSON.

368. ——*in the quill.*] This may mean, with great exactness and observance of form, or with the utmost punctilio of ceremony. The phrase seems to be taken from part of the dress of our ancestors, whose ruffs were *quilled.* While these were worn, it might be the vogue to say, such a thing is in the *quill*, *i. e.* in the reigning mode of taste. TOLLET.

To this observation I may add, that after printing began, the similar phrase of a thing being *in print* was used to express the same circumstance of exactness. " All this," (declares one of the quibbling servants in the *Two Gentlemen of Verona*) " I saw *in print*, for in print I found it." STEEVENS.

Deliver our supplications in quill.] This may be supposed to have been a phrase formerly in use, and the same with the French *en quille*, which is said of a man, when he stands upright upon his feet without stirring from the place. The proper sense of *quille* in the French

French is a nine-pin; and, in some parts of England, nine-pins are still called *cayls*; which word is used in the statute 33 *Hen.* VIII. c. ix. *Quelle* in the old British language also signifies any piece of wood set upright. HAWKINS.

395. *That my* mistress *was?*——] Rather, that my *master* was? TYRWHITT.

452. ——lim'd *a bush for her*;] So, in *Arden of Feversham*, 1592:

"*Lime* your twigs to catch this weary bird."

Again, in the *Tragedy of Mariam*, 1613:

"A crimson *bush* that ever *limes* the soul."

STEEVENS.

461. ——*this late complaint*] That is, The complaint of Peter the armourer's man against his master, for saying that York was the rightful king. JOHNSON.

468. ——*be deny'd*——] The folio reads *denay'd*. I have noted the variation only to observe, that the one word is frequently used for the other among the old writers. STEEVENS.

481. ——*his censure:*——] Through all these plays *censure* is used in an indifferent sense, simply for judgment or opinion. JOHNSON.

506. *I'd set my* ten commandments *in your face.*] So, in *Westward Hoe*, 1607:

"—your harpy has *set his ten commandments* on my back."

Again, in *Selimus Emperor of the Turks*, 1638:

"I

" I would set a tap abroach, and not live in fear of my wife's *ten commandments*."

Again, in *The Play of the Four P's*, 1569:

" Now ten times I beseech him that hie sits,
" Thy wives x *com.* may serche thy five wits."

STEEVENS.

511. *Exit* Eleanor.] The quarto adds, after the exit of Eleanor, the following:

" *King.* Believe me, love, that thou wert much to blame.
" I would not for a thousand pound in gold,
" My noble uncle had been here in place.
" See, where he comes! I am glad he met her not."

STEEVENS.

554. *By these ten bones*, &c.] We have just heard a dutchess threaten *to set her ten commandments* in the face of a queen. The jests in this play turn rather too much on the enumeration of fingers.

This adjuration is, however, very ancient. So, in the mystery of *Candlemas-Day*, 1512:

" But by their *bonys ten*, thei be to you untrue."

It occurs likewise more than once in the morality of *Hyske Scorner*. Again, in *Monfieur Thomas*, 1637:

" By these *ten bones*, sir, by these eyes and tears."

Again, in *The longer thou livest the more Fool thou art*, 1570:

" By these *tenne bones* I will, I have sworne."

STEEVENS.

577. K. Henry. *Then be it so*, &c.] These two lines I have inserted from the old quarto; and, as I think,

think, very necessarily. For, without them, the king has not declared his assent to Gloster's opinion: and the duke of Somerset is made to thank him for the regency before the king has deputed him to it.

THEOBALD.

After the lines inserted by Theobald, the king continues his speech thus:

——over the French;
And to defend our right 'gainst foreign foes,
And so do good unto the realm of France.
Make haste, my lord; 'tis time that you were gone:
The time of truce, I think, is full expir'd.

Som. I humbly thank your royal majesty,
And take my leave, to post with speed to France.

[*Exit Somerset.*

King. Come, uncle Gloster; now let's have our horse,
For we will to St. Albans presently.
Madam, your hawk they say is swift of flight,
And we will try how she will fly to-day.

[*Exeunt omnes.*

STEEVENS.

582. ——a *man*——] The words are not in the undated quarto. The first folio reads—"the spight *of man.*" The second—"the spight of *my* man."

MALONE.

589. *Enter*, &c.] The quarto reads:

Enter Eleanor, Sir John Hum, Roger Bolingbrook a conjurer, and Margery Jourdain a witch.

Eleanor. Here, sir John, take this scroll of paper here,

Wherein

Wherein is writ the questions you shall ask:
And I will stand upon this tower here,
And hear the spirit what it says to you;
And to my questions write the answers down.

[*She goes up to the tower.*

STEEVENS.

604. *Deep night, dark night, the* silent *of the night.*] *Silent*, though an adjective, is used by Shakspere as a substantive. So, in *The Tempest*, the *vast* of night is used for the greatest part of it. The old quarto reads, *the silence of the night.* The variation between the copies is worth notice.

Bolingbroke makes a circle.

Bol. Dark night, dread night, the *silence* of the night,
Wherein the furies mask in hellish troops,
Send up, I charge you, from Cocytus' lake
The spirit Ascalon to come to me;
To pierce the bowels of this central earth,
And hither come in twinkling of an eye!
Ascalon, ascend! ascend!

In a speech already quoted from the quarto, Eleanor says, They have

——— cast their spells in *silence of the night.*

And in the ancient *Interlude of Nature*, bl. l. no date, is the same expression:

" Who taught the nyghtyngall to recorde besyly
" Her strange entunes in *sylence of the nyght?*"

Again, in the *Faithful Shepherdess* of Beaumont and Fletcher:

" Through still *silence of the night*,
" Guided by the glow-worm's light."

STEEVENS.

606. ——ban-dogs *howl*,] The etymology of the word *ban-dogs* is unsettled. They seem, however, to have been designed by poets to signify some terrifick beings whose office it was *to make night hideous*, like those mentioned in the first book and eighth satire of *Horace* :

" ——serpentes, atque videres
" *Infernas* errare *canes*." STEEVENS.

616. ——*that I had said and done!*] It was anciently believed that spirits, who were raised by incantations, remain'd above ground, and answer'd questions with reluctance. See both Lucan and Statius. STEEVENS.

625. *Than where castles mounted stand.*] I remember to have read this prophecy in some of our old chronicles, where, I think, it ran thus :

" Safer shall he be on sand,
" Than where castles mounted stand."

At present I do not recollect where. STEEVENS.

628. *False fiend, avoid!*] Instead of this short speech at the dismission of the spirit, the old quarto gives us the following :

" Then down, I say, unto the damned pool
" Where Pluto in his fiery waggon sits,
" Riding amidst the sing'd and parched smoaks,
" The road of *Dytas*, by the river Styx ;
" There howle and burn for ever in those flames :——
" Zounds! we are betray'd!" *Dytas*

Dytas is written by mistake for *Ditis*, the genitive case of *Dis*, which is used instead of the nomninative by more than one ancient author.

So, in Thomas Drant's Translation of the fifth Satire of *Horace*, 1567:

" And by that meanes made manye soules lord *Ditis* hall to seeke." STEEVENS.

643. *Lord Buckingham, methinks*, &c.] This repetition of the prophecies, which is altogether unnecessary, after what the spectators had heard in the scene immediately preceding, is not to be found in the first edition of this play. POPE.

658. *These oracles are* hardly *attain'd*,
And hardly understood.] Not only the lameness of the versification, but the imperfection of the sense too, made me suspect this passage to be corrupt. York, seizing the parties and their papers, says, he'll see the devil's writ; and finding the wizard's answers intricate and ambiguous, he makes this general comment upon such sort of intelligence, as I have restored the text:

Those oracles are hardily *attain'd*,
And hardly understood.

i. e. a great risque and hazard is run to obtain them and yet, after these *hardy* steps taken, the informations are so perplexed that they are *hardly* to be understood.
THEOBALD.

ACT II.

Line 1. ——*FOR flying at the brook,*] The falconer's term for hawking at water-fowl. JOHNSON.

3. ——— *the wind was very high;*

And, ten to one, old Joan had not gone out.] I am told by a gentleman, better acquainted with falconry than myself, that the meaning, however expressed, is, that the wind being high, it was ten to one that the old hawk had flown quite away; a trick which hawks often play their masters in windy weather. JOHNSON.

——*old Joan had not gone out*, i. e. the wind was so high it was ten to one that old Joan would not have taken her flight at the game. PERCY.

The ancient books of hawking do not enable me to decide on the merits of such discordant explanations. It may yet be remarked, that the terms belonging to this once popular amusement were in general settled with the utmost precision; and I may at least venture to declare, that a mistress might have been kept at a cheaper rate than a falcon. To compound a medicine to cure one of these birds of worms, it was necessary to destroy no fewer animals than a *lamb*, a *culver*, a *pigeon*, a *buck*, and a *cat*. I have this intelligence from the *Booke of Hawkinge*, &c. bl. l. no date. This

work

work was written by dame Julyana Bernes, prioress of the nunnery of Sopwell, near St. Alban's, (where Shakspere has fixed the present scene), and was first *prynted at Westmestre by Wynken de Worde*, 1496.

STEEVENS.

11. ——*to be aloft*,] Perhaps alluding to the adage:

"High-flying hawks are fit for princes."

See Ray's *Collection*. STEEVENS.

20. *Beat*, &c.] To *bait* or *beat (bathe)* is a term in falconry. JOHNSON.

To *bathe*, and to *beat*, or *bate*, are distinct terms in this diversion. To *bathe* a hawk was to wash his plumage. To *beat*, or *bate*, was to flutter with his wings. To *beat on a crown* is equivalent to an expression which is still used—*to hammer*, *i. e.* to work in the mind. Shakspere employs it in another play:

"Wilt thou still be *hammering* treachery?"

So, in Lylly's *Maid's Metamorphosis*, 1600:

"With him whose restless thoughts do *beat* on thee."

Again, in Doctor *Dodypoll*, 1600:

"Since my mind *beats on it* mightily."

Again, in *Herod and Antipater*, 1622:

"I feel within my cogitations *beating*."

STEEVENS.

To *beat* or *bate*, expresses that hovering flutter of a hawk, immediately before it pounces its prey.

HENLEY.

48. ——*Come with thy two-hand sword.*

Glo. *True, uncle,*

Are ye advis'd—the east side of the grove.

Cardinal, I am with you.] Thus is the whole speech placed to Gloster, in all the editions: but, surely, with great inadvertency. It is the cardinal who first appoints the east side of the grove: and how finely does it express rancour and impetuosity, for fear Gloster should mistake, to repeat the appointment, and ask his antagonist if he takes him right. THEOBALD.

The *two-handed sword* is mentioned by Holinshed, p. 833: "—And he that touched the tawnie shield sho ld cast a spear on foot with a target on his arme, and after to fight with a *two-hand* sword." STEEVENS.

55. ———*my* fence *shall fail.*] *Fence* is the art of defence. So, in *Much Ado about Nothing*:

"Despight his nice *fence*, and his active practice." STEEVENS.

94. ———*who said*,—Saunder, &c.] The former copies:

———*who said*, Simon, *come*:

Come offer at my shrine, and I will help thee.

Why *Simon?* The chronicles that take notice of Gloster's detecting this pretended miracle, tell us, that the impostor, who asserted himself to be cured of blindness, was called *Saunder Simpcox*—*Simon* was therefore a corruption. THEOBALD.

It would seem better to read *Simpcox*; for which *Sim.* has in all probability been put by contraction in the player's MS. REMARKS.

171.

171. ——*lewdly bent,*] *Lewdly*, in this place, and in some others, does not signify *wantonly*, but *wickedly*. STEEVENS.

183. *Your Lady is forth-coming*——] That is, Your lady is in custody. JOHNSON.

248. *This Edmund, &c.*] In act II. scene 5, of the last play, *York*, to whom this is spoken, is present at the death of Edmund Mortimer in prison; and the reader will recollect him to have been married to Owen Glendower's daughter, in the *First part of King Henry IV.* REMARKS.

313. *Sorrow would solace, and mine age would ease.*] That is, Sorrow would have; sorrow requires solace, and age requires ease. JOHNSON.

322. *God and King Henry govern England's realm:*] The word *realm* at the end of two lines together is displeasing; and when it is considered that much of the scene is written in rhyme, it will not appear improbable that the author wrote, *govern England's helm*. JOHNSON.

So, in a preceding scene of this play:

"And you yourself shall steer the happy *helm*."

STEEVENS.

335. *This staff of honour* raught——] *Raught* is the ancient preterite of the verb *reach*. STEEVENS.

339. *Lords, let him go.*——] *i. e.* Let him pass out of your thoughts. Duke Humphrey had already left the stage. STEEVENS.

348. ——*worse-bested,*] In a worse plight. JOHNSON.

350. ——*with a* sand-bag *fastened to it*:] As, according to the old laws of duels, knights were to fight with the lance and sword; so those of inferior rank fought with an ebon staff or battoon, to the farther end of which was fixed a bag cramm'd hard with sand. To this custom Hudibras has alluded in these humorous lines:

" Engag'd with money-bags, as bold
" As men with *sand-bags* did of old."

WARBURTON.

Mr. Sympson, in his notes on Ben Jonson, observes, that a passage in St. Chrysostom very clearly proves the great antiquity of this practice. STEEVENS.

354. ——*a cup of charneco.*] This was the name for a sort of sweet wine, as appears from a passage in a pamphlet intitled, *The Discovery of a London Monster, called the Black Dog of Newgate*, printed 1612: " Some drinking the neat wine of Orleance, some the Gascony, some the Bourdeaux. There wanted neither sherry, sack, nor *charneco*, maligo, nor amber-colour'd candо, nor liquorish ipocras, brown beloved bastard, fat aligant, or any quick spirited liquor."

WARBURTON.

In a pamphlet entitled, *Wit's Miserie, or the World's Madness*, printed in 1596, it is said, that " the only medicine for the fleghm is three cups of *charneco* fasting."

In Beaumont and Fletcher's *Wit without Money*:

" Where no old *charneco* is, nor no anchovies."

Again, in Deckar's *Honest Whore*, 1630, 2d Part:

" Imprimis,

" Imprimis, a pottle of Greek wine, a pottle of Peter sameene, a pottle of *charneco*, and a pottle of Ziattica."

Again, in the *Fair Maid of the West*, 1615:

" Aragoosa, or Peter-see-me, canary, or *charncco*." STEEVENS.

383. ——*as Bevis of Southampton fell upon* Ascapart.] I have added this from the old quarto. WARBURTON.

Ascapart,—the giant of the story——a name familiar to our ancestors, is mentioned by Dr. Donne:

" Those *Ascaparts*, men big enough to throw Charing-cross for a bar," *&c.* JOHNSON.

The figure of these combatants are still preserved on the gates of Southampton. STEEVENS.

385. ——*this knave's tongue begins to double.*] So, in Holinshed, whose narrative Shakspere has deserted, by making the armourer confess treason.

" ——When he should have come to the field fresh and fasting, his neighbours came to him, and gave him wine and strong drink in such excessive sort, that he was therewith distempered, and reeled as he went; and so was slain without guilt: as for the false servant, he lived not long," *&c.* STEEVENS.

394. *For, by his death, we do perceive his guilt:*] According to the ancient usage of the duel, the vanquished person not only lost his life but his reputation, and his death was always regarded as a certain evidence of his guilt. We have a remarkable instance of this in an account of the *Duellum inter Dominum Johannem*

Johannem Hannesly, & Robertum Katlenton, Armigerum, in quo Robertus fuit occisus. From whence, says the historian, " *magna fuit evidentia quod militis causa erat vera, ex quo mors alterius sequebatur.*" A Murimuth, ad ann. 1380, p. 149. BOWLE.

401. *Barren winter, with his wrathful nipping cold:*] Thus, in Sackville's Induction.

"The *wrathful winter* prochinge on a-pace."

REED.

402. ——*as seasons* fleet.] To *fleet* is to change. So, in *Antony and Cleopatra:*

"——now the *fleeting* moon
" No planet is of mine." STEEVENS.

407. *Uneath*——] *i. e.* Scarcely. POPE.

So, in the metrical romance of *Guy Earl of Warwick*, bl. l. no date:

" *Uneathes* we came from him certain,
" That he ne had us all slain."

Eath is the ancient word for *ease* or *easy*. So, in *Spenser's Faery Queene*, B. IV. c. 6:

" More *eath* was new impression to receive."

Uneath is commonly used by the same author for *not easily*. STEEVENS.

411. *With envious looks* still *laughing at thy shame;*] *Still*, which is not in the elder copies, was added in the second folio. MALONE.

430. *Mail'd up in shame.*——] Wrapped up; bundled up in disgrace; alluding to the sheet of penance. JOHNSON.

461. ——*any* scathe,] *Scathe* is harm, or mischief.

chief. Chaucer, Spenser, and all our ancient writers, are frequent in their use of this word.

STEEVENS.

466. *Thy greatest help is quiet,*——] The poet has not endeavoured to raise much compassion for the dutchess, who indeed suffers but what she had deserved. JOHNSON.

481. ——*the world may laugh*——] That is, The world may look again favourably upon me.

JOHNSON.

509. ——*I long to see my prison.*] This impatience of a high spirit is very natural. It is not so dreadful to be imprisoned, as it is desirable in a state of disgrace to be sheltered from the scorn of gazers.

ACT III.

Line 23. *ME seemeth*——] That is, it seemeth to me, a word more grammatical than *methinks*, which has, I know not how, intruded into its place.

JOHNSON.

44. ——*your grace's tale,*] Suffolk uses *highness* and *grace* promiscuously to the queen. *Majesty* was not the settled title till the time of king James the First. JOHNSON.

48. *Yet, by* reputing *of his high descent*] Thus the old

old copy. The modern editors read—*repeating*. *Reputing of his high descent*, is *valuing himself upon it*. The same word occurs in the 5th act:

" And in my conscience do *repute* his grace." &c.

STEEVENS.

87. *Cold news for me*; &c.] These two lines *York* had spoken before in the first act of this play. He is now meditating on his disappointment, and comparing his former hopes with his present loss. STEEVENS.

91. ——*this* gear——] *Gear* was a general word for things or matters. JOHNSON.

So, in the story of *King Darius*, an interlude, 1565:

" Wyll not yet this *gere* be amended,
" Nor your sinful acts corrected?" STEEVENS.

98. *Well, Suffolk*, yet——] *Yet* was added in the second folio. MALONE.

133. ——*these faults are* easy,——] *Easy* is slight, inconsiderable, as in other passages of this author.

JOHNSON.

Easy for *easily*. REMARKS.

140. ——*all suspicion*;] The folio reads—*all suspence*.

Perhaps the author wrote—*suspect*. So, in a following scene:

" If my *suspect* be false, forgive me, God!"

STEEVENS.

164. ——*liefest*——] Is *dearest*. JOHNSON.

So, in Spenser's *Faery Queene*, B. II. c. 1.

" ——Madam, my *lief*,

" For

" For God's dear love," &c.

Again, c. ii.

" ——Fly, oh my *liefest* lord." STEEVENS.

210. *And as the butcher takes away the calf,*
And binds the wretch, and beats it when it strays,]

It is common for butchers to tie a rope or halter about the neck of a calf when they take it away from the breeder's farm, and to beat it gently if it attempts to stray from the direct road. The duke of Gloster is borne away like the calf, that is, he is taken away upon his feet; but he is not carried away as a burthen on horseback, or upon men's shoulders, or in their hands. TOLLET.

223. *Free lords*, &c.] By this she means (as may be seen by the sequel) you, who are not bound up to such precise regards of religion as is the king; but are men of the world, and know how to live.

WARBURTON.

245. *'Tis York that hath more reason for his death.*]

York had more reason, because duke Humphrey stood between him and the crown, which he had proposed to himself as the termination of his ambitious views. So act III. sc. v.

" *For Humphrey being dead, as he shall be,*
" *And Henry put apart the next for me.*" STEEVENS.

See Mr. Fenn's Observations on the duke of Suffolk's death, in the collection of the *Paston Letters*. Vol. I. p. 48. HENLEY.

256. *No; let him die, in that he is a fox,*
By nature prov'd an enemy to the flock,

Before

Before his chaps he stain'd with crimson blood;
As Humphrey prov'd by reasons to my liege.] The meaning of the speaker is not hard to be discovered, but his expression is very much perplexed. He means that the Fox may be lawfully killed, as being known to be by nature an enemy to sheep, even before he has actually killed them; so Humphrey may be properly destroyed, as being proved by arguments to be the king's enemy, before he has committed any actual crime.

Some may be tempted to read *treasons* for *reasons*, but the drift of the argument is to shew that there may be *reason* to kill him before any treason was broken out. JOHNSON.

264. ——*for that is good deceit*
Which mates *him first, that first intends deceit.*]
Mates him, means *confounds* him; from *amatir* or *mater, French.* REMARKS.

272. ——*I will be his priest.*] I will be the attendant on his last scene, I will be the last man whom he will see. JOHNSON.

275. ——*and censure well the deed,*] That is, approve the deed, judge the deed good. JOHNSON.

281. *It skills not*——] It is of no importance. JOHNSON.

So, in Sir T. More's *Utopia*, translated by R. Robinson, 1624: "I will describe to you one or other of them, for *it skilleth* not greatly which." MALONE.

354. ——*mad bred flaw.*] *Flaw* is a sudden violent gust of wind. JOHNSON.

365.

365. *to*] Added by some modern editors. MALONE.

——*a wild Morisco,*] A Moor in a military dance, now called Morris, that is, a Moorish dance.

JOHNSON.

In *Albion's Triumph*, a masque, 1631, the seventh entry consists of *mimicks* or *Moriscos*.

Again, in Marston's *What you will*, 1607:

"Your wit skips a *Morisco*."

The *Morris-dance* was the *Tripudium Mauritanicum*, a kind of hornpipe. Junius describes it thus: "—faciem plerumque inficiunt fulgine, et peregrinium vestium cultum assumunt, qui ludicris talibus indulgent, ut Mauri esse videantur, aut e longius remotâ patriâ credantur advolasse, atque insolens recreationis genus advexisse."

In the churchwardens' accompts of the parish of St. Helen's in Abington, Berkshire, from the first year of the reign of Philip and Mary, to the thirty-fourth of Queen Elizabeth, the *Morrice* bells are mentioned. Anno 1560, the third of Elizabeth,—— "For two dossin of *Morres* bells." As these appear to have been purchased by the community, we may suppose this diversion was constantly practised at their public festivals. See the plate of *Morris-dancers* at the end of the first part of *K. Henry IV.* with Mr. Tollet's remarks annexed to it. STEEVENS.

383. *Scene II.*] This scene, and the directions concerning it, stand thus in the quarto edition;

Then the curtaines being drawne, Duke Humphrey is discovered in his bed, and two men lying on his brest, and

smothering him in his bed. And then enter the Duke of Suffolk to them.

Suff. How now, sirs! what, have you dispatch'd him?

One. Aye, my lord; he's dead, I warrant you.

Suff. Then see the cloaths laid smooth about still,
That when the king comes, he may perceive
No other, but that he dide of his own accord.

2. All things is handsome, now my lord.

Suff. Then draw the curtains again, and get you gone,
And you shall have your firm reward anon.
[*Exeunt Murtherers.*

STEEVENS.

409. *I thank thee* &c.] In former editions:

I thank thee Nell, *these words content me much:*

This is king Henry's reply to his wife Margaret. There can be no reason why he should forget his own wife's name, and call her Nell instead of Margaret. As the change of a single letter sets all right. I am willing to suppose it came from his pen thus:

I thank thee. Well, *these words content me much.*

THEOBALD.

424. ——*right now*——] Just now, even now.

JOHNSON.

436. ——*Come, Basilisk,*
And kill the innocent gazer with thy sight:]

So, in *Albion's* England, B. 1. c. 3.

" ——As Æsculap an herdsman did espie
" That

" That did with easy fight enforce a *basilisk* to flye,
" Albeit naturally that beast doth murther with the eye." REED.

457. *Be woe for me,——*] That is, Let not woe be to thee for Gloster, but for me. JOHNSON.

460. *What, art thou, like the adder, waxen deaf?*] This allusion, which has been borrowed by many writers from the Proverbs of Solomon, and *Psalm* lviii. may receive an odd illustration from the following passage in *Gower de Confessione Amantis*, B. I. fol. x.

" A serpent, which that aspidis
" Is cleped, of his kinde hath this,
" That he the stone noblest of all,
" The whiche that men carbuncle call,
" Bereth in his heed above on hight;
" For whiche whan that a man by slight
" (The stone to wynne, and him to dante)
" With his carecte him wold enchante,
" Anone as he perceiveth that,
" *He lyeth downe his one eare all plat*
" *Unto the grounde, and halt it fast:*
" *And eke that other eare als faste*
" *He stoppeth with his taille so sore*
" *That he the wordes, lasse nor more,*
" *Of his enchantment ne hereth:*
" And in his wise himselfe he skiereth,
" So that he hath the wordes wayved,
" And thus his eare is nought deceived."

Shakspere has the same allusion in *Troilus and Cressida:*

" Have ears more *deaf* than adders, to the voice
" Of any true decision." STEEVENS.

467. ——*awkward wind*——] Thus the old copy. The modern editors read *adverse winds*. STEEVENS.

481. *The splitting rocks*, &c.] The sense seems to be this.—The rocks hid themselves in the sands, which sunk to receive them into their bosom.

STEEVENS.

484. *Might in thy palace* perish *Margaret.*] The verb *perish* is here used actively. So, in the *Maid's Tragedy* by Beaumont and Fletcher:

" ——————let not my sins
" *Perish* your noble youth." STEEVENS.

500. *To sit and* watch *me, as Ascanius did,*
When he to madding Dido would unfold
His father's act commenc'd in burning Troy?]

The poet here is unquestionably alluding to Virgil (*Æneid I.*) but he strangely blends fact with fiction. In the first place, it was Cupid in the semblance of Ascanius, who sat in Dido's lap, and was fondled by her. But then it was not Cupid who related to her the process of Troy's destruction; but it was Æneas himself who related this history. Again, how did the supposed Ascanius sit and *watch* her? Cupid was ordered, while Dido mistakenly caressed him, to bewitch and infect her with love. To this circumstance the poet certainly alludes; and, unless he had wrote, as I have restored to the text,

To sit and witch *me*,——

why should the queen immediately draw this inference,

Am

Am I not witch'd *like her?* THEOBALD.

515. ——————*not Henry*:] The poet commonly uses Henry as a word of three syllables. JOHNSON.

536. *For seeing him I see my life in death.*] Though, by a violent operation, some sense may be extracted from this reading, yet I think it will be better to change it thus:

For seeing him, I see my death *in life.*

That is, Seeing him, I live to see my own destruction. Thus it will aptly correspond with the first line:

Come hither, gracious sovereign, view this body.

K. Henry. *That is to see how deep my grave is made.* JOHNSON.

——*I see my life in death.*] Surely the poet's meaning is obvious as the words now stand——*I see my life destroyed or endangered by his death.* PERCY.

545. *Oft have I seen a timely-parted ghost,*

Of ashy semblance, meager, pale, and bloodless,]

I cannot but stop a moment to observe, that this horrible description is scarcely the work of any pen but Shakspere's. JOHNSON.

This is not the first time that Shakspere has confounded the terms that signify *body* and *soul*, together. So, in the *Midsummer Night's Dream*:

" ——damned *spirits* all

" That in cross ways and floods have *burial.*"

STEEVENS.

617. *Thrice is he* arm'd *that hath his quarrel just*;]

Perhaps our author had Marlowe's *Lust's Dominion* in his thoughts:

" Come, Moor, I am *arm'd* with more than complete steel,
" The *justice* of my *quarrel.*" MALONE.

647. *The mortal* worm——] Serpents in general were anciently called *worms*. So, in the *Devil's Charter*, 1607, Pope Alexander says, when he takes off the aspicks from the young princes:

" How now, proud *worms?* how tastes yon princes' blood?" STEEVENS.

694. *Would curses kill, as doth the* mandrake's groan,] The fabulous accounts of the plant called a *mandrake*, give it an inferior degree of animal life, and relate, that when it is torn from the ground it groans, and that this groan being certainly fatal to him that is offering such unwelcome violence, the practice of those who gather mandrakes is to tie one end of a string to the plant, and the other to a dog, upon whom the fatal groan discharges its malignity. JOHNSON.

The same allusion occurs in *Aristippus, or the Jovial Philosopher*, by Randolph:

" This is the *mandrake's voice* that *undoes me.*"
STEEVENS.

705. ——*Poison be their drink!*] Most of these execrations are used in the very words of Shakspere by Lee, in his *Cæsar Borgia*, a. 4. STEEVENS.

707. ——*of* cypress *trees!*] *Cypress* was employed in the funeral rites of the Romans, and hence is always mentioned as an ill-boding plant. STEEVENS.

708. ——*murdering basilisks!*——*Lizards'* stings!]

It

It has been said of the *basilisk* that it had the power of destroying by a single glance of its eye. A *lizard* has no sting, but is quite inoffensive. STEEVENS.

717. *You bade me ban, and will you bid me leave?*] This inconsistency is very common in real life. Those who are vexed to impatience are angry to see others less disturbed than themselves; but when others begin to rave, they immediately see in them, what they could not find in themselves, the deformity and folly of useless rage. JOHNSON.

728. *That thou might'st think upon these by the seal,*
Through whom a thousand sighs, &c.] That by the impression of my kiss for ever remaining on thy hand, thou mightest think on those lips through which a thousand sighs will be breathed for thee. JOHNSON.

764. *Aye me, what is this world? what news are these?*] Instead of this line, the quarto reads:

Oh! what is wordly pomp? all men must die,
And woe am I for Beaufort's heavy end.

STEEVENS.

765. ——*at an hour's poor loss.*] I believe the poet's meaning is, *Wherefore do I grieve that Beaufort has died an hour before his time,* who being an old man, could not have had a long time to live? STEEVENS.

778. Where, *from thy sight,*——] In the preambles of almost all the statutes made during the first twenty years of queen Elizabeth's reign, the word *where* is employed instead of *whereas.* It is so used here. MALONE.

781.

781. ——*turn thy flying soul,*] Perhaps Mr. Pope was indebted to this passage in his *Eloisa to Abelard*, where he makes that votarist of exquisite sensibility say,

"See my lips tremble, and my eye-balls roll,
"Suck my last breath, and catch my *flying soul.*"

STEEVENS.

787. *Away! though parting be a fretful* corrosive,] This word was generally, in our author's time, written, and, I suppose, pronounced *corsive*; and the metre shews that it ought to be so printed here. So, in *The Spanish Tragedy*, 1605:

"His son distrest, a *corsive* to his heart."

Again, in *The Alchymist*, by Ben Jonson, 1610:

"Now do you see that something's to be done
"Beside your beech-coal and your *corsive* waters."

Again, in an *Ode* by the same:

"I send not balms nor *corsives* to your wound."

MALONE.

791. *I'll have an Iris*——] Iris was the messenger of Juno. JOHNSON.

So, in *All's Well that End's Well:*

"———this distemper'd messenger of wet,
"The many-colour'd Iris———." STEEVENS.

799. *Enter king Henry*, &c.] The quarto offers the following stage directions: *Enter King and Salisbury, and then the curtaines be drawne, and the cardinal is discovered in his bed, raving and staring as if he were mad.* STEEVENS.

826. *Hold up thy hand*——] Thus in the spurious play of *K. John*, 1611, Pandulph sees the king dying, and says:

"Then, good my lord, if you forgive them all,
"*Lift up your hand*, in token you forgive."

Again:

"*Lift up thy hand*, that we may witness here,
"Thou diest the servant of our Savour Christ:—
"Now joy betide thy soul!"

This *K. John* was first published in 1591. STEEVENS.

829. *Forbear to judge*, &c.]

"Peccantes culpare cave, nam libimur omnes,
"Aut summus, aut fuimus, vel possumus esse quod hic est." JOHNSON.

831 *Exeunt.*] This is one of the scenes which have been applauded by the criticks, and which will continue to be admired when prejudice shall cease, and bigotry give way to impartial examination. These are beauties that rise out of nature and of truth; the superficial reader cannot miss them, the profound can image nothing beyond them. JOHNSON.

ACT IV.

Line 1. *FIGHT at sea.*] Perhaps Ben Jonson was thinking of this play, when he put the following declaration into the mouth of Morose in the *Silent Woman*:

Woman: "Nay, I would sit out a play that were nothing but *fights at sea*, drum, trumpet, and target."

STEEVENS.

The gaudy, blabbing,—day,] The epithet *blabbing*, applied to the day by a man about to commit murder, is exquisitely beautiful. Guilt is afraid of light, considers darkness as a natural shelter, and makes night the confidante of those actions which cannot be trusted to the *tell-tale day* JOHNSON.

———remorseful *day.*] *Remorseful* is pitiful.

STEEVENS.

3. ——*the jades*
That drag the tragic melancholy night,
Who with their drowsy, slow, and flagging wings
Clip dead men's graves,——] The wings of the jades that drag night, appears an unnatural image, till it is remembered that the chariot of the night is supposed, by Shakspere, to be drawn by dragons.

JOHNSON.

21. *Nor can those lives*——] The old copy reads *the lives of those.* STEEVENS.

29. *Look on my* George,——] In the first edition it is my ring. WARBURTON.

35. ——*by* Water——] So, in queen Margaret's letter to this duke of Suffolk, by Michael Drayton:

"I pray thee, Poole, have care how thou dost pass,
"Never the sea yet half so dangerous was,
"And one foretold, by *water* thou should'st die," &c.

A note

A note on these lines says, "The witch of Eye received answer from her spirit, that the duke of Suffolk should take heed of *water*." See the fourth scene of the first act of this play. STEEVENS.

48. *Jove some time went disguis'd*, &c.] This verse is omitted in all but the first old edition, without which what follows is not sense. The next line also:

Obscure and lowly swain, king Henry's blood,

was falsly put in the Captain's mouth. POPE.

50. ——*lowly swain*,——] The quarto reads *lowsy swain*. STEEVENS.

52. ——*such a jaded groom*.] This epithet seems to me so strange, that I suspect some corruption. The quarto reads either *lady*-groom, or *jady*-groom; it is difficult to say which. MALONE.

60. ——*abortive pride*:] Pride that has had birth too soon, pride issuing before its time. JOHNSON.

70. *Thou dar'st not*, &c.] In the quarto edition the passage stands thus,

Suf. Thou dar'st not for thy own.
Cap. Yes, Pole.
Suf. Pole!
Cap. Ay, Pole, puddle, kennel, sink, and dirt,
I'll stop that yawning mouth of thine.

I think the two intermediate speeches should be inserted in the text, to introduce the captain's repetition of *Poole*, &c. STEEVENS.

71. *Poole? Sir Poole? lord?*] The dissonance of this

this broken line makes it almost certain that we should read with a kind of ludicrous climax:

Poole? Sir Poole? lord Poole?

He then plays upon the name *Poole*, *kennel*, *puddle*.

JOHNSON.

81. ——*to* affy——] To *affy* is to betroth in marriage. So, in Drayton's *Legend of Pierce Gaveston*:

"In bands of wedlock did to me *affy*
"A lady," &c.

Again, in the 17th Song of the *Polyolbion*:

"———the Almaine emperor's bride
"Which after to the earl of Anjou was *affy'd*."

STEEVENS.

108. *Being captain of a* pinnace,] A *pinnace* did not anciently signify, as at present, a man of war's boat, but a ship of small burthen. So, in *Winwood's Memorials*, Vol. III. p. 118. "The king (James I.) naming the great ship, Trade's Increase; and the prince, a *pinnace* of 250 tons (built to wait upon her), Peppercorn." STEEVENS.

The complement of men on board a pinnace (or *spyner*) was about twenty five. See *Paston Letters*, Vol. I. p. 159. HENLEY.

109. *Than Bargulus the strong Illyrian pirate.*] Mr. Theobald says, "This wight I have not been able to trace, or discover from what legend our author derived his acquaintance with him." And yet he is to be met with in *Tully's Offices*; and the legend is the famous *Theopompus's History*: "*Bargulus Illyrius latro*,

de quo est apud Theopompum, magnas opes habuit," lib. ii. cap. 11. WARBURTON.

Dr. Farmer observes, that Shakspere might have met with this pirate in two translations. Robert Whytinton, 1533, calls him "*Bargulus*, a pirate upon the see of Illiry;" and Nicholas Grimald, about twenty-three years afterwards, "Bargulus the Illyrian robber."

Bargulus does not make his appearance in the quarto; but we meet with another hero in his room. The Captain, says *Suffolk*,

Threatens more plagues than mighty *Abradas*,
The great Macedonian pirate.

I know nothing more of this *Abradas*, than that he is mentioned by Greene in his *Penelope's Web*, 1601:

"*Abradas* the great Macedonian pirate thought every one had a letter of mart that bare sayles in the ocean." STEEVENS.

In Cotgrave's *Dictionary*, *Abbras*, is the name of a terrible gyant in the old Romants: whence, "Ce fier *Abbras*:" this kil-cow, skarecrow, bugbear, swashbuckler, horrible hackster. TOLLET.

118. Gelidus timor occupat artus:] *Ovid. de Tristibus*, 313. STEEVENS.

133. *Come, soldiers, shew what cruelty you can.*] Surely this line belongs to the next speech. No cruelty was meditated beyond decollation; and without such an introduction, there is an obscure abruptness in the beginning of *Suffolk*'s reply to the Captain. STEEVENS.

135. ——*bezonians.*] See a note on the 2d part of *Henry IV.* act v. scene iii.

" *Bisognoso*, is a mean low man."

So, in Sir *Giles Gooscap*, 1606:

" ——if he come to me like your *Besognio*, or your boor."

Again, in Markham's *English Husbandman*, p. 4.

" The ordinary tillers of the earth, such as we call husbandmen: in France peasants, in Spain *besonyans*, and generally the cloutshoe." STEEVENS.

136. *A Roman sworder*, &c.] *i. e.* Herennius a centurion, and Popilius Lænas, tribune of the soldiers. STEEVENS.

137. ——*Brutus'* bastard *hand*] Brutus was the son of Servilia, a Roman lady, who had been concubine to Julius Cæsar. STEEVENS.

139. *Pompey the great*;] The poet seems to have confounded the story of Pompey with some other. JOHNSON.

This circumstance might be advanced as a slight proof, in aid of many stronger, that our poet was no classical scholar. Such a one could not easily have forgotten the manner in which the life of Pompey was concluded. Pompey, however, is not in the quarto. Spenser likewise abounds with deviations from established history and fable. STEEVENS.

143. *There let his head*, &c.] Instead of this speech, the quarto gives us the following:

Cap. Off with his head, and send it to the queen,
And ransomless this prisoner shall go free,
To see it safe delivered unto her. STEEVENS.

An excellent letter of this unfortunate nobleman to his

his son, just before his own death, and many other interesting anecdotes respecting him, are preserved in the very curious collection of the *Paston Letters* just published by Mr. Fenn.—One, which relates the particulars of his murder, is here subjoined:

"*To the ryght worchipfull John Paston, at Norwich.*

"Ryght worchipfull S^{r}. I recomaunde me to yow, and am right sory of that I shalle sey and have soo weshe this litel bill with sorwfulle terys that on ethes (*scarcely*) ye shalle reede it.

"As on Monday nexte after May (day 4th. *May*) the^{r} come tydyngs to London that on Thorsday before (3oth. of *April*) the Duke of Suff' come unto the costes of Kent full nere Dower with his ij shepes and a litel Spynn^{r} the qweche Spynn^{r} he sente with c^{r}teyn Lett^{r}s to c^{r}teyn of his trustid men unto Caleys warde to knowe howe he shuld be resceyvyd, and with hym mette a shippe callyd Nicolas of the Towre, with other shippis waytyng on hym, and by hem that were in the Spyner the maister of the Nicolas hadde knowlich of the Dukes amyng, and whanne he espyed the Dukes shepis he sent forth his bote to wete what they were, and the Duke hym selfe spakke to hem, and seyd he was be the Kyngs comaundement sent to Caleys ward, &c.

"And they seyd he moste speke with here mast^{r} and soo he w^{t} ij or iij of his men wente forth wyth hem yn here bote to the Nicolas, and whanne he come the mast^{r} badde hym welcom Traito^{r} as m$\bar{e}$ sey, and for-

th^r the maist^r desyryd to wete yf the Shepmen woldde holde with the Duke, and they sent word the wold not ynn noo wyse, and soo he was yn the Nicolas tyl Sa-t^rday next (2^d. *May*) folwyng.

" Soom sey he wrotte moche thenke to be delyu^rd to the Kynge, but that is not verily knowe, he hadde his Confesso^r with him, &c.

" And some sey he was arreyned yn the sheppe on here man^r upon the appechementes, and fonde gylty, &c.

" Also he asked the name of the sheppe, and whanne he knew it he remembred Stacy that seid if he myght eschape the daung^r of the Towr he shud be saffe, and than his herte faylyd hym for he thowght he was dyssevyd, and yn the syght of all drawyn ought of the grete Shippe yn to the Bote, and there was an Exe and a stoke and oon of the lewdeste (*meanest*) of the shippe badde hym ley down hys hedde and he shud be fair ferd wyth and dye on a swerd, and smotte of his hedde withyn halfe a doseyn strokes, and toke awey his Gown of russette and his Dobelette of velvet mayled, and leyde his body on the Sonds of Dover, and some sey his hedde was sette oon a pole by it, and hes men sette on the londe grette circ̄st^unce and prey [*that is*, as I understand it, after the most circumstancial proofs of their not being accessories with the Duke, and intreaties to be discharged] and the Shreve of Kent doth weche the body and sent his Unde^r Shreve to the Juges to wete what to doo, and also to the Kenge whatte shalbe doo.

" Forther

"Forther I wotte notte but this fer is y^{t} yf the p's (*procsss*) be erroneo^{s} lete his concell reu^{r}se it," &c.

This letter was written on Tuesday 5 of May 1450, & in the 28 of Henry VI.

Mr. Fenn adds, that "the Duke's body was taken from Dover Sands, and carried to the Collegiate Church of Wingfield in Suffolk, where it lies interred under an altar tomb, in the Chancel, with his effigies in armour, painted, gilt, &c. carved in wood, lying on it. It is remarkably well executed, as is that of Alice his wife likewise, which lies at his right hand.

See Mr. Fenn's observations on the preceding narrative, in the *Collection of the Paston Letters*, Vol. I. p. 48. HENLEY.

149. ——*get thee a sword,*——] The quarto reads —*put a long staff in thy pike*, &c. STEEVENS.

152. Jack Cade &c.] See a curious and authentick account of Cade and his proceedings in Fenn's Collection of the *Paston Letters*, Vol. I. p. 55, &c. HENLEY.

182. ——*a cade of herrings.*] *i. e.* a barrel of herrings. I suppose the word *keg*, which is now used, is *cade* corrupted. JOHNSON.

Nash speaks of having weighed one of Gabriel Hervey's books against *a cade of herrings*, and says, "That the rebel Jack Cade was the first that devised to put redde herrings in *cades*, and from him they have their name." *Praise of the Red Herring*, 1599. STEEVENS.

183. ——*our enemies shall fall before us,*——] He

alludes to his name *Cade*, from *cado*, Lat. *to fall*. He has too much learning for his character. JOHNSON.

We John Cade, &c.] This passage, I think, should be regulated thus:

Cade. We John Cade, so term'd of our supposed father, for our enemies shall fall before us;——

Dick. Or rather of stealing a cade of herrings.

Cade. Inspired with the spirit, &c. TYRWHITT.

196. ——*furr'd pack*,——] A wallet or knapsack of skin with the hair outward. JOHNSON.

213. ——*the* three-hoop'd *pot shall have ten* hoops;] In the *Gulls Horn-Booke*, a satirical pamphlet by Deckar, 1609, *hoops* are mentioned among other drinking measures: "—his *hoops*, cans, half-cans," &c. And, in Nash's *Pierce Pennilesse his Supplication to the Devil*, 1595: "I believe *hoopes* in quart pots were invented to that end, that every man should take his *hoope*, and no more."

It appears from a passage in *Cynthia's Revels*, by Ben Jonson, that, "burning of Cans" was one of the offices of a city magistrate. I suppose he means burning such as were not of statutable measure. STEEVENS.

An anonymous commentator supposes, perhaps with more truth that "the burning of cans" was, marking them with a red-hot iron, which is still practised by the magistrate in many country burroughs, in proof of *their being* statutable measure.

These *cans*, it should be observed, were of *wood*. HENLEY.

219.

219. ——*there shall be no money*;] To mend the world by banishing money is an old contrivance of those who did not consider that the quarrels and mischiefs which arise from money, as the sign or ticket of riches, must, if money were to cease, arise immediately from riches themselves, and could never be at an end till every man was contented with his own share of the goods of life. JOHNSON.

246. *They use to write it on the top of letters*;] *i. e.* Of letters missive, and such like publick acts. See Mabillion's *Diplomata*. WARBURTON.

In the old anonymous play, called *The famous Victories of Henry V. containing the honourable Battle of Agincourt*, I find the same circumstance. The archbishop of Burges (*i. e.* Bruges) is the speaker, and addresses himself to king Henry:

" I beseech your grace to deliver me your safe
" Conduct, under your broad seal *Emanuel*."

The king in answer says,

" ——deliver him safe conduct
" Under our broad seal *Emanuel*." STEEVENS.

277. ——*I pass not*;] I pay them no regard. JOHNSON.

So, in Drayton's *Quest of Cynthia*:

" Transform me to what shape you can,
" I *pass not* what it be." STEEVENS.

351. *This monument of the victory will I bear*;——] Here Cade must be supposed to take off Stafford's armour. So, Holinshed:

" Jack

"Jack Cade, upon his victory against the Staffords, apparelled himself in Sir Humphrey's brigandine, set full of gilt nails, and so in some glory returned again toward London." STEEVENS.

355. *If we mean to thrive and do good*, &c.] I think it should be read thus, *If we mean to thrive, do good; break open the goals*, &c. JOHNSON.

374. *Rul'd, like a wand'ring planet*,——] Predominated irresistibly over my passions, as the planets over the lives of those that are born under their influence. JOHNSON.

438. *Knock him down there*,] So, in Holinshed, p. 634. "He also put to execution, &c. and other being his old acquaintance, lest they should bewraie his base lineage, disparaging him for his usurped name of Mortimer." STEEVENS.

446. *Matthew Gough*] "A man of great wit and much experience in feats of chivalrie, the which in continuall warres had spent his time in service of the king and his father." Holinshed, p. 635. STEEVENS.

452. ——*that the laws of England may come out of your mouth.*] This alludes to what Holinshed has related of *Wat Tyler*, p. 432. "It was reported, indeed, that he should saie with great pride, putting his hands to his lipps, that within four daies *all the lawes of England should come foorth of his mouth.*" TYRWHITT.

471. ———*thou* say, *thou serge*,——] *Say* was the old word for *silk*; on this depends the series of degradation, from *say* to *serge*, from *serge* to *buckram*.

JOHNSON.

So, in Spenser's *Faerie Queene*, B. I. c. iv.

" All in a kirtle of discolour'd *say*
" He clothed was."

Again, in his *Perigot and Cuddy's Roundelay*:

" And in a kirtle of green *say*."

It appears, however, from the following passage in the *Faerie Queene*, B. III. c. ii. that *say* was not *silk*:

" His garment neither was of *silk* nor *say*."

STEEVENS.

482. ———*printing to be us'd*——] Shakspere is a little too early with this accusation. JOHNSON.

Shakspere might have been led into a mistake by Daniel, in the sixth book of his *Civil Wars*, who introduces *printing* and *artillery* as contemporary inventions:

" Let there be found two fatal instruments,
" The one to publish, th' other to defend
" Impious contention, and proud discontent;
" Make that *instamped characters* may send
" Abroad to thousands thousands men's intent;
" And in a moment may dispatch much more
" Than could a world of pens perform before."

Shakspere's absurdities may always be countenanced by those of writers nearly his contemporaries.

In the tragedy of *Herod and Antipater*, by Gervase, Mark-

Markham and William Sampson, who were both scholars, is the following passage:

"Though *cannons* roar yet you must not be deaf."

Spenser mentions *cloth* made at Lincoln during the ideal reign of K. Arthur, and has adorn'd a castle at the same period "with cloth of *Arras* and of *Toure*." Chaucer introduces *guns* in the time of Antony and Cleopatra, and (as Mr. Wharton has observed) Salvator Rosa places a *cannon* at the entrance of the tent of Holofernes. STEEVENS.

Mr. Meerman, in his *Origines Typographicæ*, hath availed himself of this passage in Shakspere, to support his hypothesis, that printing was introduced into England (before the time of Caxton) by Frederic Corsellis, a workman from Haerlem, in the time of Henry VI. BLACKSTONE.

488. ——*to call poor men before them about matters they were not able to answer.*] The quarto reads, with more humour,——"honest men that steal for their living." MALONE.

490. ——*because they could not read, thou hast hang'd them:*——] *i. e.* They were hanged because they could not claim the benefit of clergy. JOHNSON.

493. ——*Thou dost ride on a* foot-cloth,——] A *foot-cloth* was a horse with housings which reached as low as his feet. So, in the tragedy of *Muleasses the Turk*, 1610:

"I have seen, since my coming to Florence, the son of a pedlar mounted on a *foot-cloth*." STEEVENS.

495. ——*to let thy horse wear a cloak,*——] This is a reproach truly characteristical. Nothing gives so much offence to the lower ranks of mankind as the sight of superfluities merely ostentatious. JOHNSON.

502. ——*bona terra, mala gens.*] After this line the quarto proceeds thus,

Cade. Bonum terrum, what's that?

Dick. He speaks French.

Will. No, 'tis Dutch.

Nick. No, 'tis Outalian: I know it well enough.

Holinshed has likewise stigmatized the Kentish men, p. 677." The *Kentish-men*, in this season (whose minds be ever movable at the change of princes) came," &c.

STEEVENS.

507. *Is term'd the civil'st place of all this isle:*] So, in Cæsar's *Comment.* B. V. "Ex his omnibus sunt humanissimi qui *Cantium* incolunt." The passage is thus translated by Arthur Golding, 1590: "Of all the inhabitants of this isle, the *civilest* are the Kentishfoke." STEEVENS.

515. *When have I aught exacted at your hands?*
Kent to maintain, the king, the realm, and you,
Large gifts have I bestow'd on learned clerks,
Because my book preferr'd me to the king.] This passage I know not well how to explain. It is pointed so as to make *Say* declare that he preferred clerks to maintain Kent and the king. This is not very clear; and, besides, he gives in the following line another reason of his bounnty, that learning raised him, and

therefore

therefore he supported learning. I am inclined to think Kent slipped into this passage by chance, and would read:

When have I aught exacted at your hand,
But *to maintain the king, the realm and you?*

JOHNSON.

I concur with Dr. Johnson in believing the word *Kent* to have been shuffled into the text by accident. Lord *Say*, as the passage stands at present, not only declares he had preferred men of learning *to maintain Kent, the king, the realm*, but adds toutologically *you*; for it should be remembered that they are Kentish men to whom he is now speaking. I would read, *Bent* to maintain, *&c.* i. e. *strenuously resolved to the utmost, to*, &c. STEEVENS.

534. ——*the help of a hatchet*] We have here, as Dr. Farmer observed to me, a strange corruption. *The help of* a hatchet is little better than nonsense, and it is almost certain our author originally wrote *pap with* a hatchet; alluding to Lilly's pamphlet with the same title, which made its appearance about the time when this play is supposed to have been written.

STEEVENS.

535. *Why dost thou quiver, man?* &c.] Otway has borrowed this thought in *Venice Preserved*:

"*Spinosa*. You are trembling, sir,
"*Renault*. 'Tis a cold night indeed, and I am aged.
"Full of decay and natural infirmities."

STEEVENS.

546.

546. *These hands are free from guiltless blood-shedding.*] The word *guiltless* was, I imagine, an interlineation in the MS. and has, I think, been inserted in a wrong place, I believe, we ought to read,

These hands are guiltless, free from blood-shedding. MALONE.

550. ——*he shall die, an it be but for pleading so well for his life.*] This sentiment is not merely designed as an expression of ferocious triumph, but to mark the eternal enmity which the vulgar bear to those of more liberal education and superior rank. The vulgar are always ready to depreciate the talents which they behold with envy, and insult the eminence which they despair to reach. STEEVENS.

551. ——*a* familiar *under his tongue*;] A *familiar* is a dæmon who was supposed to attend at call. So, in *Love's Lobour's Lost*:

"Love is a *familiar*; there is no angel but love."

STEEVENS.

565. ——*shall pay to me her maidenhead*, &c.] Alluding to an ancient usage on which Beaumont and Fletcher have founded their play, called the *Custom of the Country*. See Mr. Seward's note at the beginning of it. See also Cowell's *Law Dict.* in voce *Marchet*, &c. &c. &c. STEEVENS.

570. ——*Take up commodities upon our bills?*] Perhaps this is an equivoque alluding to the *brown bills*, or halberds with which the commons were anciently armed. PERCY.

573. ——*Let them kiss one another*;] This is from

the *Mirrour for Magistrates*, in the legend of *Jack Cade*:

" With these two heads I made a pretty play,
" For pight on poales I bore them through the strete,
" And for my sport made *each kisse other* swete."

FARMER.

It is likewise found in Holinshed, p. 634. " and as it were in a spite caused them in every street *to kisse* together." STEEVENS.

632. *Henry hath money*,——] Dr. Warburton reads, *Henry hath mercy*; but he does not seem to have attended to the speaker's drift, which is to lure them from their present design by the hope of French plunder. He bids them spare England, and go to France, and encourages them by telling them that all is ready for their expedition; that they have *strength*, and the king has *money*. JOHNSON.

654. ——*I was made a king, at nine months old*:] So all the historians agree. And yet in Part I. p. 252, king Henry is made to say,

" I do remember how my father said," &c.

a plain proof that the whole of that play was not written by the same hand as this. BLACKSTONE.

I do not perceive any impropriety on this occasion. We all remember the sayings of people who died long before we were born. STEEVENS.

676. *Of* Gallow-glasses, *and stout* Kernes,] These were two orders of foot-soldiers among the Irish. See Dr. Warburton's note on the second scene of the first act of *Macbeth*. STEEVENS.

700. *A garden in Kent*] Holinshed p. 635, says: "——a gentleman of Kent, named Alexander Eden, awaited so his time, that he tooke the said Cade in a garden in *Sussex*, so that there he was slaine at Hothfield," &c.

Instead of the soliloquy with which the present scene begins, the quarto has only this stage direction: *Enter Jack Cade at one doore, and the other M. Alexander Eyden and his men; and Jack Cade lies down picking of hearbes, and eating them.* STEEVENS.

710. ——*but for a sallet, my brain-pan,* &c.] A *sallet* by corruption from *cælata*, a helmet (says Skinner) *quia galeæ cælatæ fuerunt.* POPE.

So, in Sir Thomas North's translation of *Plutarch*, "——One of the company seeing Brutus athirst also, he ran to the river for water, and brought it in his *sallet*."

Again, *Ibid*: "Some were driven to fill their *sallets* and murrains with water."

Again, in *The longer thou livest the more fool thou art*, 1570:

"This will beare away a good rappe,
"As good as a *sallet* to me verilie." STEEVENS.

I do not see by what rules of etymology, *sallet* can be formed from *cælata*. Is it not rather a corruption from the French *salut*, taken, I suppose, from the scriptural phrase, the *helmet of salvation? Brain-pan*, for skull, occurs, I think in Wicliff's translation of Judges, xix. 53. WHALLEY.

752. *As for* more *words, whose greatness answers words,*

Let this my sword report what speech forbears.]

More has been added by some of the modern editors. It is not in the first or second folio. This passage is not in the quarto. MALONE.

767. ——*when I am dead:*] How Iden was to hang a sword over his own tomb, after he was dead, it is not easy to explain. The sentiment is more correctly expressed in the quarto:

Oh, sword, 'Ill honour thee for this, and in my chamber
Shalt thou hang, as a monument to after age,
For this great service thou hast done to me.

STEEVENS.

And hang thee, only means, *I will have thee hang*. The same kind of expression is found in *The Winter's Tale*: "If thou'lt see a thing *to talk on*, when thou art dead and rotten——" *i. e.* for people to talk on. MALONE.

775. *How much thou wrong'st me,——*] *i. e.* in supposing that I am proud of my victory. JOHNSON.

778 *So wish I, I might thrust thy soul to hell.*] The quarto is more favourable both to Iden's morality and language. It omits this savage wish, and makes him only add, after the lines I have just quoted:

I'll drag him hence, and with my sword.
Cut off his head, and bear it to the king.

The player editors seem to have preferred want of humanity and common sense, to fewness of lines, and defect of versification. STEEVENS.

ACT V.

Line 9. ——*BALANCE it*] *i. e.* Balance my hand.

JOHNSON.

10. *A sceptre shall it have, have I a soul;*] I think *York* means to say—If I have a *soul*, my hand shall not be without a sceptre. STEEVENS.

81. *May Iden*, &c.] Iden has said before:

Lord! who would live turmoiled in a court,
And may enjoy, &c.

Shakspere makes Iden rail at those enjoyments which he supposes to be out of his reach; but no sooner are they offered to him but he readily accepts them. ANONYMOUS.

120. *Shall be their father's bail; and bane to those*] Considering how our author loves to play on words similar in their sound, but opposite in their signification, I make no doubt but the author wrote *bail* and *bale*. *Bale* (from whence our common adjective, *baleful*) signifies detriment, ruin, misfortune, &c.

THEOBALD.

Bale signifies sorrow. Either word may serve.

JOHNSON.

132. ——*a bedlam and ambitious humour*] The word *bedlam* was not used in the reign of king Henry the Sixth, nor was Bethlehem Hospital (vulgarly called Bedlam) converted into a house or hospital for lu-

naticks till the reign of king Henry the Eighth, who gave it to the city of London for that purpose. GREY.

146. ——*fell* lurking *curs*:] Mr. Roderick would read "fell *barking*;" the author of the *Revisal* "fell *lurching*;" but perhaps, by *fell lurking*, is meant curs who are at once a compound of *cruelty and treachery*.

STEEVENS.

151. *Oft have I seen*, &c.] Bear-baiting was anciently a royal sport. See Stow's *Account of Queen Elizabeth's Amusements of this kind*; and Laneham's *Letter concerning that Queen's Entertainment at Kenilworth Castle*.

PERCY.

The one of whom has adopted his description from the other.

HENLEY.

200. ———*burgonet*,] Is a *helmet*. JOHNSON.

So, in the *Martyr'd Soldier*, 1638:

"———now tye

"Strong charms upon my full plum'd *burgonet*."

STEEVENS.

202. ——*my father's* badge,——] The quarto reads—*age*.

STEEVENS.

215. *Foul* stigmatick,] A *stigmatick* is one on whom nature has set a mark of deformity, or a stigma.

STEEVENS.

243. *A dreadful lay!*] A dreadful wager; a tremendous stake.

JOHNSON.

244. *La fin couronne les œuvres.*] The players read,

La fin corrone les eumenes.

STEEVENS.

York kills Clifford.] Our author has here departed from the truth of history, a practice not uncommon

to

to him when he does his utmost to make his characters considerable. This circumstance, however, serves to prepare the reader or spectator for the vengeance afterwards taken by Clifford's son on *York* and *Rutland*.

It is remarkable, that, at the beginning of the third part of this historical play, the poet has forgot this occurrence, and there represents Clifford's death as it really happened:

" *Lord Clifford and Lord Stafford all abrest*
" *Charg'd our main battle's front, and breaking in,*
" *Were by the swords of common soldiers slain.*"

PERCY.

257. *And the* premised *flames*——] *Premised*, for sent before their time. The sense is, let the flames reserved for the last day be sent now. WARBURTON.

261. *To* cease!] Is to *stop*, a verb active. So, in *Timon*:

" ————————be not *ceas'd*
" With slight denial————"

STEEVENS.

262. ——*to atchieve*] Is, to obtain. JOHNSON.

263. *The silver livery of* advised *age*;] *Advised*, is *wise, experienced.* MALONE.

271. ——*to my flaming wrath be oil and flax.*] So, in *Hamlet*:

" To flaming youth let virtue be as wax,
" And melt in her own fire." STEEVENS.

279. The quarto copy has these lines,

Even so will I.—But stay, here's one of them,
To whom my soul hath sworn immortal hate.

Enter

Enter Richard, and then Clifford lays down his father, fights him, and Richard flies away again.

Out, crook'd-back'd villain! get thee from my sight!
But I will after thee, and once again
(When I have borne my father to his tent)
I'll try my fortune better with thee yet.

[*Exit young Clifford with his father.*

STEEVENS.

282. *So, lie thou there;*———
For, *underneath an ale-house' paltry sign,*
The Castle in saint Alban's, Somerset
Hath made the wizard famous——] The particle *for*, in the second line, seems to be used without any very apparent inference. We might read,

Fall'n *underneath an ale-house' paltry sign*, &c.

Yet the alteration is not necessary; for the old reading is sense, though obscure. JOHNSON.

Thus the passage stands in the quarto,

Rich. So lie thou there, and tumble in thy blood!
What's here? the sign of the Castle?
Then the prophecy is come to pass;
For Somerset was forewarned of castles,
The which he always did observe; and now,
Behold, under a paltry ale-house sign,
The Castle in saint Alban's, Somerset
Hath made the wizard famous by his death.

STEEVENS.

The quarto, though manifestly made out by the ear;

ear, by some unskilful short-hand writer, has generally something like the poet's sense, though seldom his words. The reading which it here exhibits induces me to think that a line was omitted at the press, when the folio was printing. It might have been of this purport:

Behold, the prophecy is come to pass;
For underneath, &c. MALONE.

285. ——*famous in his death.*——] The death of Somerset here accomplishes that equivocal prediction given by Jourdain, the witch, concerning this duke; which we met with at the close of the first act of this play:

" *Let him shun* castles:
" *Safer shall he be upon the sandy plains,*
" *Than where* castles mounted, *stand.*"

i. e. the representation of a *castle* mounted for a *sign.*
THEOBALD.

303. ——*all our present* parts.] Should we not read ——*party?* THYRWHITT.

346. *Away, my lord, away!*] The quarto has given the king three lines before his exit:

Come then, fair queen, to London let us haste,
And summon up a parliament with speede,
To stop the fury of these dyre events.

MALONE.

309. ——*brush of time*;] Read *bruise* of time.
WARBURTON.

The *brush of time*, is the gradual detrition of time.

The

The old reading I suppose to be the true one. So, in *Timon*:

"———one winter's *brush*." STEEVENS.

310. ——*gallant in the brow of youth*,] The *brow of youth* is an expression not very easily explained. I read *the blow of youth*; the blossom, the spring.

JOHNSON.

The *brow of youth* is the *height* of *youth*, as the *brow* of a hill is its summit. So, in *Othello*:

"———the head and *front* of my offending."

Again, in *K. John*:

"Why here walk I in the black *brow* of night."

STEEVENS.

316. *Three times bestride him*;——] *i. e.* Three times I saw him fallen, and striding over him, defended him till he recovered. JOHNSON.

329. *Being opposites of such repairing nature.*] Being enemies that are likely so soon to rally and recover themselves from this defeat. MALONE.

THE END.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

KING HENRY VI.

PART III.

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES.

M DCC LXXXVII.

Coburger
Landes-
Bücherei

ANNOTATIONS

UPON

KING HENRY VI.

PART III.

THIRD PART—] First printed under the title of *The true Tragedy of Richard Duke of York, and the good King Henry the Sixth; or, The Second Part of the Contention between York and Lancaster*, 1600. POPE.

ACT I.

Line 1. *I WONDER, how the king*——] This play is only divided from the former for the convenience of exhibition; for the series of action is continued without interruption; nor are any two scenes of any play

more closely connected than the first scene of this play with the last of the former. JOHNSON.

9. *Were by the swords of common soldiers slain.*] See Dr. Percy's note, *Henry VI.* Part III. act v. l. 244. REED.

47. ——*if Warwick shake his bells.*] The allusion is to falconry. The hawks had sometimes little bells hung upon them, perhaps to *dare* the birds; that is, to fright them from rising. JOHNSON.

79. ——*as the* kingdom is.] Thus the quarto 1600, and that without date. The folio erroneously reads:

——as the *earldom was.* STEEVENS.

108. *I am the son of Henry the Fifth,*] The military reputation of Henry the Fifth is the sole support of his son. The name of Henry the Fifth dispersed the followers of Cade. JOHNSON.

145. *Think you, 'twere prejudicial to the crown?*] *i. e.* to the prerogative of the crown. STEEVENS.

162. *May that* ground gape, *and swallow me alive.*] So in Phaer's translation of the 4th Æneid:

" But rather would I wish the *ground* to *gape* for me below." STEEVENS.

191. *They seek revenge,*——] They go away, not because they doubt the justice of this determination, but because they have been conquered, and seek to be revenged. They are not influenced by principle, but passion. JOHNSON.

239. *What is it, but to make the sepulchre,*] The queen's reproach is founded on a position long received among politicians, that the loss of a king's power is soon followed by loss of life. JOHNSON.

270. *Whose haughty spirit, winged with desire,*
Will coast *my crown, and, like an empty eagle,*
Tire *on the flesh*———] The word *coast* signifies to hover over any thing. WARBURTON.

The word which Dr. Warburton would introduce, appears to violate the metaphor, nor is *to coast* used as a term of falconry in any of the books professedly written on that subject. To *coast* is a sea-faring expression, and means to keep along shore. We may, however, maintain the integrity of the figure, by inserting the word *cote*, which is used in *Hamlet*, and in a sense convenient enough on this occasion:

"We *coted* them on the way."

To *cote* is to come up with, to overtake.

So, in *The Return from Parnassus*, a comedy, 1606:

"——marry, we presently *coted* and outstript them."

Yet I am not certain, that to *coast* is a sea-faring expression. It is used in the following passage to denote speed:

"And all in haste she *coasteth* to the cry."

Shakspere's *Venus and Adonis.*

Again, in the *Loyal Subject*, by Beaumont and Fletcher:

"Take you those horse, and *coast* them."

Again, in *The Maid of the Mill*, by the same authors, two gentlemen are entering, and a lady asks:

"———who are those that *coast* us?"

Mr. Tollet observes, that Dr. Warburton's interpretation may be right, as Holinshed often uses the

verb to *coast*, *i. e.* to hover, or range about any thing. "William Douglas still *coasted* the Englishmen, doing them what damage he might." So, again, p. 387, and 404, and in other writers.

To *tire* is to *peck*. So, in Decker's *Match me in London*, 1631:

"———the vulture *tires*
"Upon the eagle's heart." STEEVENS.

Dr. Warburton's alteration aims at a distinction without a difference, both *cost* and *coast* being ultimately deriviations of the same original. HENLEY.

273. ——*those three lords*——] That is, of Northumberland, Westmoreland, and Clifford, who had left him in disgust. JOHNSON.

280. ——*sons, and* brother,——] I believe we should read *cousin* instead of *brother*, unless *brother* be used by Shakspere as a term expressive of endearments, or because they embarked, like brothers, in one cause. Montague was only cousin to York, and in the quarto he is so called. Shakspere uses the expression, *Brother of the war*, in *King Lear*. STEEVENS.

It should be *sons and brothers*; my *sons*, and *brothers* to each other. JOHNSON.

———sons *and* brother. This is right. In the two succeeding pages York calls Montague *brother*. This may be in respect to their being *brothers of the war*, as Mr. Steevens observes, or of the same council as in *K. Henry* VIII. who says to Cranmer, "You are a *brother* of us." Montague was brother to Warwick; Warwick's

Warwick's daughter was married to a son of York: therefore York and Montague were brothers.- But as this alliance did not take place during the life of York, I embrace Mr. Steevens's interpretation, rather than suppose that Shakspere made a mistake about the the time of the marriage. TOLLET.

Dr. Johnson's emendation is confirmed by the quarto, where York addresses *only* his sons:

How now *sonnes!* what jarre among yourselves!

MALONE.

282. *No quarrel, but a* slight *contention.*] Thus the players, first, in their edition; who did not understand, I presume, the force of the epithet in the old quarto, which I have restored—*sweet contention*, i. e. the argument of their dispute was on a grateful topick; the question of their father's immediate right to the crown. THEOBALD.

298. *An oath is of no moment,—*] The obligation of an oath is here eluded by very despicable sophistry. A lawful magistrate alone has the power to exact an oath, but the oath derives no part of its force from the magistrate. The plea against the obligation of an oath obliging to maintain an usurper, taken from the unlawfulness of the oath itself in the foregoing play, was rational and just. JOHNSON.

319. In former edititions:

Witty, *courteous, liberal, full of spirit.*] *Witty*, anciently signified, of sound judgment. The poet calls Buckingham, "the deep-revolving, *witty* Buckingham." STEEVENS.

324. *Enter a Messenger.*] Thus the quartos; the folio reads, *Enter Gabriel.* STEEVENS.

Instead of *Gabriel*, *Messenger* should be prefixed to this speech. *Gabriel* was the actor who played this inconsiderable part. He is mentioned by Haywood, in his *Apology for Actors*, 1612. MALONE.

325. *The queen with all*, &c.] I know not whether the author intended any moral instruction; but he that reads this has a striking admonition against that precipitancy by which men often use unlawful means to do that which a little delay would put honestly in their power. Had York staid but a few moments, he had saved his cause from the stain of perjury. JOHNSON.

352. ——*his Tutor.*] A priest called Sir Robert Aspall, *Hall.* Hen. VI. fo. 99. REMARKS.

363. *So looks the pent-up lion*—] That is, the lion that hath been long confined without food, and is let out to devour a man condemned. JOHNSON.

391. Rutland is under a mistake. The battle of St. Alban's, in which old Clifford was slain, happened in 1455; that of Wakefield in 1460. He appears to have been at this time above seventeen years old.

REMARKS.

400. This line is in Ovid's *Epistle from Phillis to Demophoon.* I find the same quotation in, *Have with you to Saffron Walden, or Gabriel Hervey's Hunt is up*, &c. 1596. STEEVENS.

406. *My uncles both are slain in rescuing me*;] These

were

were two bastard uncles by the mother's side, Sir John and Sir Hugh Mortimer. See Grafton's *Chronicle.* PERCY.

423. *We* bodg'd *again* ;—] I find *bodgery* used by Nashe in his *Apologie of Pierce Penniless*, 1593, for *botchery*:

" Do you know your own misbegotten *bodgery?*" To *bodge* might therefore mean (as to *botch* does now) to do a thing imperfectly and awkwardly; and thence to *fail* or *miscarry* in an attempt.

Since I wrote the above, I met with the following passage in Nashe's Preface to Greene's *Arcadia*, which confirms my conjecture:

" ——to *bodge* up a blank verse with *ifs* and *ands*."

In Davies's *Scourge of Folly*, printed about 1611, the word *bodge* is used for a *stop* or *hitch*, a sense which will suit here:

" Here is a *bodge*; bots on't; farewell my pen!
" My muse is dull'd; another time will serve."

MALONE.

438. ——*noon-tide* prick.] Or, noon-tide point on the dial. JOHNSON.

463. *It is war's* prize——] All 'vantages are in war lawful *prize*; that is, may be lawfully taken and used. JOHNSON.

472. *That* raught——] *i. e.* That *reach'd.* The ancient preterite and participle passive of *reach.*

STEEVENS.

That

That raught *at mountain,*——] The undated quarto reads:

That *aim'd* at mountains. MALONE.

483. ——*this napkin*——] A napkin is a handkerchief. JOHNSON.

499. *Putting a Paper Crown on his head.*] Shakspere has on this occasion deviated from history. The paper crown was not placed on the duke of York's head 'till after it had been cut off. Rutland likewise was not killed by Clifford 'till after his father's death. STEEVENS.

The ingenious commentator is most certainly mistaken. Shakspere, so far from having deviated from history, has followed it with the utmost precision. *Whethamstede* expressly tells us, that the Lancastrians, in direct breach of a mutual agreement, and before the day appointed for the battle, fell suddenly upon the Duke's army, and took him and the earl of Salisbury prisoners; treating both, but especially the Duke, in the most shameful manner. *Nam*, says he, *statuentes eum super unum parvum formicarium colliculum, et quoddam sertum vile, ex palustri gramine confectum, imponentes, per modum coronæ, super caput suum, non aliter quam Judæi, coram Domino incurvaverunt genua sua coram ipso, dicentes illusoriè:* Ave rex, sine regimine; ave rex, absque hereditate: Ave dux et princeps, absque omni populo penitus et possessione. *Et his una cum aliis variis, in eum probrosè opprobriosèque dictis, coëgerunt ipsum demum per capitis abscisionem clameum relinquere*

quere suæ justiciæ vindicationis, p. 489. Not a single circumstance is omitted, or varied in the scene. It is not, however, imagined that Shakspere had ever consulted Whethamstede: he found the same story no doubt in some old black letter chronicle, which it has not been the writer's fortune to meet with, or he might possibly have it from popular tradition.

REMARKS.

519. *Upon* their *woes*,——] So the folio. The quarto reads *Upon* his *woes*. STEEVENS.

536. *'Tis* government, *that makes them seem divine*;] *Government*, in the language of that time, signified evenness of temper, and decency of manners. JOHNSON.

547. ——*thy wish*:] So, the folio. The quarto reads *thy will*. STEEVENS.

549. *For raging wind blows up* incessant showers,] Thus the folio. The quartos read:

For raging winds blow up a storm of tears.

STEEVENS.

552. *And every drop* cries *vengeance* for his death—] So the folio. The quarto thus:

And every drop begs *vengeance* as it falls

On *thee*, &c. STEEVENS.

557. ——*the* racking *clouds*,] See notes on the *Tempest*, act IV. line 170. STEEVENS.

Rack is used as a verb by Beaumont and Fletcher:

"Stay, clouds, ye *rack* too fast:"—— HENLEY.

559. ——*of Hyrcania*.] So the folio. The quartos read *of Arcadia*. STEEVENS.

574. *I should not for my life but weep with him,*
To see how inly sorrow gripes his soul.] So the folio. The quartos as follows:

I could not choose but weep with him, to see
How inward anger gripes his heart. STEEVENS.

580. *And* here's *to right our gentle-hearted king.*]
Thus the folio. The quarto thus:

And there's *to right our gentle-harted kind.*

Of this kind of variations there are many, but it is useless labour to enumerate them all. STEEVENS.

ACT II.

Line 8. *How fares our brother?*——] This scene, in the old quartos, begins thus:

After this dangerous fight and hapless war,
How doth my noble brother Richard fare?

Had the author taken the trouble to revise his play, he hardly would have begun the First Act and the Second with almost the same exclamation, express'd in almost the same words. Warwick opens the scene with——

"*I wonder, how the king escap'd our hands.*"

STEEVENS.

20. *Methinks, 'tis* prize *enough to be his son.*] The old quarto

quarto reads *pride*, which is right, for *ambition*, i. e. We need not aim at any higher glory than this.

WARBURTON.

I believe *prize* is the right word. Richard's sense is, though we have missed the *prize* for which we fought, we have yet an honour left that may content us.

JOHNSON.

Prize, I believe, here means *privilege*. So, in the former act:

"It is war's *prize* to take all 'vantages?"

MALONE.

22. *And takes her farewel of the glorious sun!*] Aurora takes for a time her farewel of the sun, when she dismisses him to his diurnal course. JOHNSON.

36. ——*blazing by our* meeds,] *Meed* here means *merit*.

So in the 4th act the king says:

"My *meed* hath got me fame."

And in Timon the word is used in the same sense:

"No *meed* but he repays

"Sevenfold above itself." MONCK MASON.

48. *Oh, speak no more!*——] The generous tenderness of Edward, and the savage fortitude of Richard, are well distinguished by their different reception of their father's death. JOHNSON.

——*for I have heard too much.*] So the folio. The quartos thus:

——*for I can hear no more.*

Rich. *Tell on thy tale*, &c. STEEVENS.

90. *His dukedom and his chair with me is left.*] So the folio. The quarto thus:

His chair, and dukedom, that remains for me.

STEEVENS.

92. *Shew thy descent by gazing 'gainst the sun:*] So, in Spenser's *Hymn of Heavenly Beauty*:

"——like the native brood of eagle's kind,
"On that bright sun of glory fix thine eyes."

Again, in *Solyman and Perseda*, 1599:

"As air-bred eagles, if they once perceive
"That any of their brood but close their sight,
"When they should gaze against the glorious sun,
"They straitway seize upon him with their talons,
"That on the earth it may untimely die,
"For looking but askew at Heav'ns bright eye."

STEEVENS.

103. *Is by the stern lord Clifford* done to death.] *Done to death* for *killed*, was a common expression long before Shakspere's time. Thus Chaucer:

"And seide, that if ye *done* us both to *dien*."

GREY.

Spenser mentions a plague,

"Which many *did to dye*." JOHNSON.

So, in the *Battle of Alcazar*, 1594:

"We understand that he was *done to death*."

Again, *ibid.*

"——*done to death* with many a mortal wound."

Again

Again, in *Orlando Furioso*, 1599:

" I am the man that *did* the slave *to death*."

STEEVENS.

113. *And very well*, &c.] This line I have restored from the old quartos. STEEVENS.

130. *like the night-owl's lazy flight*,] Warwick compares the languid blows of his soldiers, to the lazy strokes which the wings of the owl give to the air in its flight, which is remarkably slow.

MONCK MASON.

143. *Edw.* ——when came *George* from *Burgundy* to *England?*

War. ——————he was lately *sent*

From your kind aunt, dutchess of Burgundy,

With aid of Soldiers to this needful war.] This circumstance is not warranted by history. Clarence and Gloucester (as they were afterwards created) were sent into Flanders immediately after the battle of Wakefield, and did not return until their brother Edward got possession of the crown. Besides, Clarence was not now more than twelve years old.

Isabel, dutchess of Burgundy, whom Shakspere calls the duke's aunt, was daughter of John I. king of Portugal, by Philippa of Lancaster, eldest daughter of John of Gaunt. They were, therefore, no more than third cousins. REMARKS.

169. ——haught *Northumberland*,] So Grafton in his *Chronicle* says, p. 417: " ——— the lord Henry Percy, whom the Scottes for his *haut* and valiant courage called Sir Henry Hotspurre." PERCY.

The word is common to many writers. So, in Marlow's *K. Edward* II. 1622:

"This *haught* resolve becomes your majesty."

Again, in Kyd's *Cornelia*, 1595:

"Pompey, that second Mars, whose *haught* renown," &c.

Again, in Lilly's *Woman in the Moon*, 1597:

"Thy mind as *haught* as Jupiter's high thoughts."

STEEVENS.

171. ——*the easy melting king like* wax] So, again in this play of the *Lady Gray*:

"As red as fire; nay, then her *wax* must melt."

JOHNSON.

209. *Why then it sorts,*——] Why then things are as they should be. JOHNSON.

227. ——*in safeguard*——] Thus the folio. The quartos read *in rescue.* STEEVENS.

234. ——unloving *father.*] The quartos read *unnatural father.* STEEVENS.

257. *Whose father,* &c.] Alluding to a common proverb:

"*Happy the child whose father went to the devil.*"

JOHNSON.

262. *Than in possession any jot of pleasure.*—] Thus the folio. The quarto thus:

Than may the present profit countervaile. STEEVENS.

277. ——thirty *thousand*——] The quarto reads *fifty* thousand. STEEVENS.

281. *Darraign*——] That is, *Range* your host, put your host in order. JOHNSON.

Chaucer

Chaucer, Skelton, and Spenser, use this word.
So, in *Guy Earl of Warwick, a Tragical History*, 1661:

" *Darraign* our battles, and begin the fight."

The quartos read—*Prepare your battles*, &c.

STEEVENS.

282. *I would, your highness would depart the field;*
The queen, &c.] This superstitious belief, relative to the fortunes of our unhappy prince, is yet more circumstantially introduced by Drayton in *The Miseries of Queen Margaret:*

" Some think that *Warwick* had not lost the day,
" But that the king into the field he brought;
" For with the worse that side went still away
" Which had king *Henry* with them when they fought;
" Upon his birth so sad a curse they lay,
" As that he never prospered in aught.
" The queen wan two, among the loss of many,
" Her husband absent; present never any."

STEEVENS.

298. *Since when*, &c.] The quartos give the remainder of this speech to Clarence, and read:

To blot our brother *out*, &c. STEEVENS.

313. *Your legs did better service than your hands.*]
An allusion to the proverb,

" One pair of heels is worth two pair of hands."

STEEVENS

333. ——*I am resolv'd.*] It is my firm persuasion; I am no longer in doubt. JOHNSON.

345. ———*mis-shapen, stigmatick,*] "A *stigmatick*, says J. Bullokar in his *English Expositor*, 1616, "is a notorious lewd fellow, which hath been burnt with a hot iron, or beareth other marks about him as a token of his punishment."

The word is likewise used in Drayton's epistle from *Q. Margaret, to W. de la Poole:*

"That foul, ill favour'd, crook-back'd *stigmatic.*"

Again, in Drayton's epistle from *K. John to Matilda:*

"These for the crook'd, the halt, the *stigmatic.*" STEEVENS.

347. ——*lizards'* dreadful stings.] Thus the folio. The quartos have this variation:

———*or lizards'* fainting looks.

This is the second time that Shakspere has armed the lizard (which in reality has no such defence) with a sting; but great powers seem to have been imputed to its looks. So, in *Noah's Flood*, by Drayton:

"The *lizard* shuts up his *sharp-sighted eyes*,
"Amongst the serpents, and there sadly lies."
STEEVENS.

348. ——*gilt,*] *Gilt* is a superficial covering of gold. STEEVENS.

352. *To let thy tongue detect*——] To shew thy meanness of birth by the indecency of language with which thou railest at my deformity. JOHNSON.

352. *To let thy tongue detect thy base-born heart ?*] So the folio. The quartos:

To parley thus with England's lawful heirs.

STEEVENS.

353. *A* wisp *of straw*——] I believe that a *wisp* signified some instrument of correction used in the time of Shakspere. The following instance seems to favour the supposition. See a *Woman never Vexed*, a comedy, by Rowley, 1632:

" Nay worse;—I'll stain thy ruff; nay, worse than that,

" I'll do thus—— [*Holds up a wisp.*

" ——*dost* wisp *me, thou tatterdemallion?*"

Again in Marston's *Dutch Courtezan*, 1604:

" Thou little more than a dwarf, and something less than a woman!

" Cris. *A wispe! a wispe! a wispe!*"

Barrett in his *Alvearie*, or *Quadruple Dictionary*, 1580, interprets the word *wispe* by *peniculus* or σπογγος, which signify any thing to wipe or cleanse with; a cook's linen apron, &c. Pewter is still scoured by a *wispe of straw*, or *hay*. Perhaps Edward means one of these *wisps*, as the denotement of a menial servant. Barrett adds, that like a *wase* it signifies " a wreath to be laied under the vessel that is borne upon the head, as women use." If this be its true sense, the prince may think that such a *wisp* would better become the head of Margaret, than a *crown*.

It appears, however, from the following passage in Thomas Drant's translation of the seventh satire of

Horace,

Horace, 1567, that a *wispe* was the punishment of a scold:

" So perfyte and exacte a scoulde that women
mighte geve place
" Whose tattling tongues had won a *wispe*," &c.

STEEVENS.

See also, Nashe's *Apology of Pierce Pennilesse*, 1593: " Why thou errant butter-whore, thou cot-quean and scrattop of *scolds*, wilt thou never leave afflicting a dead carcasse? continually read the rhetorick lecture of Ramme-Alley? a *wispe*, *a wispe*, you kitchin stuffe wrangler." In *A Warning for Faire Women*, a tragedy, 1599, we meet the same allusion:

" Thy jests are like a *wispe* unto a *scold*."

Again. in *A Dialogue between John and Jone striving who shall wear the Breeches*—PLEASURES OF POETRY, bl. l. no date:

" Good gentle Jone, with-holde thy hands,
" This once let me entreat thee,
" And make me promise, never more
" That thou shalt mind to beat me;
" For fear *thou wear the wispe*, good wife,
" And make our neighbour's ride——"

MALONE.

354. *To make this shameless* callat know herself.—] Shakspers uses the word *callat* likewise in *The Winter's Tale*, act II. sc. iii.

" Leonatus of Paulina. A *callat*——
" Of boundless tongue, who late hath beat
" Her husband, and now beats me."

Callat,

Callat, a lewd woman, a drab, perhaps so called from the French *calote*, which was a sort of head-dress worn by country girls. See *Glossary to Urry's Chaucer.*

" A cold old knave cuckolde himself winyng,
" And of *calot* of lewd demenyng."

Chaucer's *Remedy of Love*, ver. 307.

So, Skelton, in his *Elinour Rumming*, Works, p. 133.

" Then Elinour said, ye *calettes*,
" I shall break your palettes."

And again, p. 136.

" She was a cumlye-*callet*."

Gammar. " Vengeance on those *callets*, whose conscience is so large." *Gammar Gurton's Needle*, act III. sc. iii.

" A cart for a *callat*" Id. ib.

" Why the *callet* you told me of here,
" I have tane disguis'd."

Ben Jonson's Volpone, act IV. sc. iii.

GREY.

368. ——*hath* broach'd this tumult,——] The quarto reads, " hath *mov'd* this," *&c.* STEEVENS.

372. ——*we saw our sun-shine made thy spring,*
And that thy summer bred us no increase,]

When we saw that by favouring thee we made thee grow in fortune, but that we received no advantage from thy fortune flourishing by our favour, we then resolved to destroy thee, and determine to try some other means, though our first efforts have failed.

JOHNSON.

The quartos read:

But

But when we saw our summer brought thee
'gain,
And that the harvest brought us no increase.

STEEVENS.

387. A field of battle at *Ferrybridge* in *Yorkshire.*]
We should read near *Towton*. Shakspere has here, perhaps, intentionally thrown three different actions into one. The Lord Fitzwater being stationed by king Edward, to defend the pass of Ferrybridge, was assaulted by the Lord Clifford, and immediately slain, "and with hym," says Hall, "the bastard of Salisbury, "brother to the earl of Warwycke, a valeaunt yong "gentleman, and of great audicitie. When the earl "of Warwycke," adds he, "was informed of this "fate, he lyke a man desperated, mounted on his "hackeney, and came blowing to kyng Edwarde, say-"ing: Sir, I praye God have mercy of their soules, "which in the beginning of your enterprise hath lost "their lyfes, and because I se no succors of the "world, I remit the vengeaunce and punishment to "God our Creator and Redeemer; and with that "lighted doune, and slewe his horse with his swourde, "saiying: let them flye that wyl, for surely I will "tary with him that will tary with me, and kissed the "cross of his swoarde. Clifford, in his retreat, was "beset with a party of Yorkists, when, eyther, says "the historian, for heat or payne, putting off his "gorget sodainly, with an arrowe (as some say) with-"out an hedde [he] was striken into the throte, and "incontinent rendered his spirite, and the erle of "Westmerlandes

" Westmerlandes brother, and almost all his com-
" pany were thare slayn, at a place called Dinting
" Dale, not farr from Towton." In the afternoon of the next day (Palm Sunday eve, 1461) on a plain field between Towton and Saxton, joined the main battles which continued engaged that night, and the greater part of the following day: upwards of 30,000 men, all English (including many of the nobility and the flower of the gentry, especially of the northern parts), being slain on both sides. This battle, says Carte, " decided the fate of the house of Lancaster,
" overturning in one day an usurpation strengthened
" by sixty-two years continuance, and established
" Edward on the throne of England." REMARKS.

An authentick copy of king Edward's account of this battle, together with a list of the noblemen and knights who were slain in it, may be seen in Mr. Fenn's Collection of the *Paston Letters*. Vol. I. p. 216, &c. HENLEY.

Forspent *with toil*——] Thus the folio. The quartos read:

Sore spent, *&c.*] STEEVENS.

392. *Smile, gentle heaven!* &c.] Thus the folio. Instead of these lines, the quartos give the following:

Smile, gentle heavens, or strike, ungentle death,
That we may die unless we gain the day!
What fatal star malignant frowns from heaven
Upon the harmless line of York's true house?

STEEVENS.

395.

395. *Our hap is loss*, &c.] Thus the folio. The quartos thus:

Come, brother, come, let's to the field again,
For yet there's hope enough to win the day:
Then let us back to cheer our fainting troops,
Lest they retire now we have left the field.

War. How now, my lords? what hap? what hope of good? STEEVENS.

Our hap is loss, our hope but sad despair;] Milton seems to have copied this line:

" ——Thus repuls'd, *our final hope*
" *Is flat despair.*" MALONE.

401. *Thy brother's blood the thirsty earth hath drunk,*] This passage, from the variation of the copies, gave me no little perplexity. The old quarto applies this description to the death of Salisbury, Warwick's father. But this was a notorious deviation from the truth of history. For the earl of Salisbury in the battle at Wakefield, wherein Richard duke of York lost his life, was taken prisoner, beheaded at Pomfret, and his head, together with the duke of York's, fixed over York gates. Then the only brother of Warwick, introduced in this play, is the marquess of Montacute (or Montague, as he is called by our author): but he does not die till ten years after, in the battle at Barnet; where Warwick likewise was killed. The truth is, the brother here mentioned is no person in the drama, and his death is only an incidental piece of history. Consulting the Chronicles, upon this

action

action at Ferrybridge, I find him to have been a natural son of Salisbury (in that respect a brother to Warwick), and esteemed a valiant young gentleman.

THEOBALD.

401. *Thy brother's blood*, &c.] Instead of this speech, which is printed, like almost all the rest of the play, from the folio, the quartos give the following:

Thy noble father in the thickest throngs
Cry'd still for Warwick, his thrice valiant son;
Until with thousand swords he was beset,
And, many wounds made in his aged breast.
And as he tottering sat upon his steed,
He waft his hand to me, and cried aloud,
Richard, commend me to my valiant son:
And still he cried, Warwick, revenge my death!
And with these words he tumbled off his horse;
And so the noble Salisbury gave up the ghost.

STEEVENS.

410. *I'll kill my horse*, &c.] So, in the *Miseries of Queen Margaret*, by Drayton:

"Resolv'd to win, or bid the world adieu:
"Which spoke, the earl his sprightly courser slew."

STEEVENS.

420. *And, in* this *vow*, do chain *my soul to* thine.—] Thus the folio. The quarto as follows:

And in *that* vow *now join* my soul to *thee*.

STEEVENS.

442. Fore-slow *no longer*,——] To *fore-slow* is to be dilatory, to loiter.

Again, in Marlow's *Edward II.* 1612:

"*Foreslow* no time; sweet Lancaster, let's march."

Again, in *Promos and Cassandra*, 1578:

"Good knight, for time do not my suit *foreslow*." STEEVENS.

443. *Now, Clifford, I have singled thee alone*, &c.]

Thus the folio. The quarto thus:

Now, Clifford, for York and young Rutland's death,
This thirsty sword, that longs to drink thy blood,
Shall lop thy limbs, and slice thy cursed heart,
For to revenge the murders thou hast made.

STEEVENS.

456. *This battle fare's like to the morning's war*, &c.]

Instead of this interesting speech, the quartos exhibit only the following:

Oh gracious God of heaven, look down on us,
And set some ends to these incessant griefs!
How like a mastless ship upon the seas,
This woeful battle doth continue still,
Now leaning this way, now to that side driven,
And none doth know to whom the day will fall.
Oh, would my death might stay these *civil** jars!
Would I had never reign'd nor ne'er been king!
Margaret and Clifford chide me from the field,
Swearing they had best success when I was thence.
Would God that I were dead, so all were well;

Or,

* The quarto 1600 reads—*cruel* jars.

Or, would my crown suffice, I were content
To yield it them, and live a private life!

The leading thought in both these soliloquies is borrowed from Holinshed, p. 665:—"This deadly conflict continued ten hours in doubtful state of victorie, uncertainlie heaving and setting on both sides," &c.

STEEVENS.

476. ——*methinks it were a happy life.*] This speech is mournful and soft, exquisitely suited to the character of the king, and makes a pleasing interchange, by affording, amidst the tumult and horror of the battle, an unexpected glimpse of rural innocence, and pastoral tranquillity. JOHNSON.

492. *So many* months——] The old copy reads *so many years*; and in the next line, *weeks* was supplied by Mr. Rowe. STEEVENS.

510. These two horrible incidents are selected to shew the innumerable calamities of a civil war.

JOHNSON.

In the battle of Constantine and Maxentius, by Raphael, the second of these incidents is introduced on a similar occasion. STEEVENS.

532. *And let our hearts, and eyes, like civil war,*
Be blind with tears, and break o'ercharg'd with grief.] The meaning is here inaccurately expressed. The king intends to say that the state of their *hearts and eyes*, shall be like that of the kingdom in a *civil war*, all shall be destroyed by power formed within themselves. JOHNSON.

540. ——*what showers arise,*

Blown with the windy tempest of my heart,] This image had occurred in the preceding act:

" *For raging wind blows up incessant show'rs.*"

STEEVENS.

544. *What* stratagems,——] *Stratagem* seems to stand here only for an event of war, or may intend snares and surprises. JOHNSON.

Stratagem is used by Shakspere, not merely to express the events and surprizes of war.—The word means in this place some *dreadful event*, as it does also in the second part of *Henry IV.* where Northumberland says:

" ———Every minute now
" Should be the father of some *stratagem.*"

MONCK MASON.

574. *O boy! thy father gave thee life too soon, and hath bereft thee of thy life too late!*] The Oxford editor might have justified the change he made, from the authority of the quarto, according to which I would read; explaining the first line thus: *Thy father begot thee at too late a period of his life, and therefore thou wert not old and strong enough to cope with him.* The next line can want no explanation. Mr. Tollet thinks, that by *too late* is meant *too lately*, as in *K. Rich.* III. act iii.

" *Too late* he died that might have kept that title."

STEEVENS.

And hath bereft thee of thy life too late!] *Too late*, without doubt, means *too recently*, The same quaint expression is found in our author's *Rape of Lucrece:*

" O, quoth

" O, quoth Lucretius, I did give that life,
" Which she too early and *too late* hath spill'd."

The present reading appears to be far the more eligible. Had the son been younger, he would have been precluded from the levy that brought him into the field; and had the father recognized him before the mortal blow, it would not have been too late to have saved him from death. HENLEY.

556. *Wither one rose, and let the other flourish!* &c.] Thus the folio. The quarto thus:

For if you strive, a thousand lives must perish. STEEVENS.

562. *How will the country,* &c.] So the folio. The quarto thus:

How will the country now misdeem their king!
Oh, would my death their minds could satisfy!

To *mis-think* is to think ill, unfavourably. So, in the *Northern Lass* 1633:

" ——and heaven pardon me what I *mis-thought* every hour of the night!" STEEVENS.

573. *And so* obsequious *will thy father be.*] *Obsequious,* is here, careful of obsequies, or of funeral rites. JOHNSON.

In the same sense it is used in *Hamlet*:

" ——to do *obsequious* sorrow." STEEVENS.

574. Sad *for the loss of thee,*] The old copy reads —*men* for the loss, &c. Mr. Rowe made the alteration, but I think we might read *man.* STEEVENS.

575. *As Priam was for all*—] I having but one son,

will grieve as much for that one, as Priam who had many, could grieve for many. JOHNSON.

595. *Enter Clifford wounded.*] The quarto adds, *with an arrow in his neck.* In ridicule of this, Beaumont and Fletcher have introduced *Ralph*, the grocer's prentice, in the *Knight of the Burning Pestle*, with a *forked arrow through his head.* It appears, however, from Holinshed, p. 664, that this circumstance has some relation to the truth: "The lord Clifford, either for heat or paine, putting off his gorget suddenlie, with an *arrow* (as some saie) without a head, was striken into the *throte*, and immediately rendered his spirit." STEEVENS.

600. ——thy *tough commixture*——] Perhaps better, the *tough commixture.* JOHNSON.

The quartos read

that tough commixture *melts.* STEEVENS.

618. *No way to fly* nor *strength to hold* our *flight.*] The quartos read "*no* strength to hold *out* flight." *i. e.* No way to fly, nor with strength sufficient left to sustain myself in flight, if there were. STEEVENS.

624. *I stabb'd your fathers' bosom; split my breast.*] So the folio. The quartos read:

I stabb'd your father's *now come* split my breast.

STEEVENS.

625. *Now breathe we, lords;*] Instead of this speech the quartos have the following:

Thus far our fortunes keep an upward course,
And we are grac'd with wreaths of victory.
Some troops pursue the bloody minded queen,

That

That now towards Berwick doth pass amain:—
But think you that Clifford is fled away with them?

STEEVENS.

634. Edw. *Whose soul*, &c.] I have distinguished these speeches according to the authority of the quarto. The folio gave all to Richard, except the last line and half. STEEVENS.

637. ——*like life and death's* departing.] The quartos read, like life and death's *departure*.

STEEVENS.

There is no occasion for correction. "'Till death us *depart*" was the expression in the old *Marriage Service*. FARMER.

662. ——*eager words*.] Sour words; words of asperity. JOHNSON.

So, in *Hamlet*:

"It is a nipping and an *eager* air." STEEVENS.

691. *And then to Britany I'll cross the sea*,] Thus the folio. The quartos thus:

And afterwards I'll cross the seas to France.

STEEVENS.

701. ——*too ominous*] Alluding, perhaps, to the deaths of Thomas of Woodstock, and Humphrey, dukes of Gloster. STEEVENS.

ACT III.

Line 1. *ENTER* Sinklo,] Dr. Grey observes from Hall and Holinshed, that the name of the person who took *K. Henry*, was *Cantlowe*. See Mr. Tyrwhitt's note on the first scene in the *Taming of a Shrew*.

STEEVENS.

Enter Sinklo and Humphrey—] In the quarto, these archers have no names. The direction is, " Enter two Keepers with both bowes and arrowes." This would sufficiently confirm Mr. Tyrwhitt's conjecture, if it wanted confirmation; but it does not, for *Sinklo* was certainly the name of a player. [See a note on the Induction to *The Taming of the Shrew*.] *Humphrey* was, I suppose, another player. MALONE.

2. ——*this laund*——] *Laund* means the same as *lawn*; a plain extended between woods.

So, in the play of *Orlando Furioso*, 1594:

" And that they trace the shady *lawnds*, &c."

Again:

" Tread she these *lawnds*, kind Flora boasts her pride."

STEEVENS.

6. ——*the noise of thy cross-bow*] The poet appears not to have forgot the secrets of his former profession.

So, in the *Merry Devil of Edmonton*, 1626:

" —Did I not hear a *bow* go off, and the buck bray?"

STEEVENS.

12. ——*let's stay 'till he be past.*] So the folio. The quartos read:

——let's listen him a while. STEEVENS.

14. *To greet mine own land with my wishful sight.*] So the folio. The quartos perhaps better thus:

And thus disguis'd to greet my native land.

STEEVENS.

17. *Thy balm wash'd off,*—] This is an image very frequent in the works of Shakspere. So again, in this scene:

" *I was anointed king.*"

It is common in these plays to find the same images, whether jocular or serious, frequently recurring.

JOHNSON.

23. *This is the* quondam king, &c.] Thus the folio. The quarto thus:

Ay, marry, sir, here's a deer, his skin is a
Keeper's fee. Sirrah stand close, for as I think,
This is the king, king Edward hath depos'd.

STEEVENS.

24. ——*these sour adversities;*] The old copy reads —*the sowre adversaries.* STEEVENS.

40. *And Nero will*——] Perhaps we might better read, *A Nero will*——. STEEVENS.

49. *Inferreth arguments of mighty strength;*] In the former act was the same line:

" *Inferring arguments of mighty force.*" JOHNSON.

53. *O Margaret,* &c.] The piety of Henry scarce interests us more for his misfortunes, than this his constant

constant solicitude for the welfare of his deceitful queen. STEEVENS.

56. ——*less than I was born to :*] Thus the folio. The quartos thus:

——for less I should not be STEEVENS.

57. ——*for less I should not be,*] Such is the reading of the folio. The quartos thus:

——and more I cannot be. STEEVENS.

60. *Why, so I am, in mind,*——] There seems to be an allusion to a line in an old song (quoted in *Every Man out of his Humour*):

" My mind to me a kingdom is." MALONE.

——*and that's enough.*] So the folio. The quartos thus:

——though not in shew. STEEVENS.

70. *And we his subjects,* &c.] So the folio. The quartos thus:

And therefore we charge you in God's name, and
the king's,
To go along with us unto the officers.

STEEVENS.

98. *In God's name, lead;* &c.] So the folio. Instead of this speech, the quartos have the following:

God's name be fulfill'd, your king's name be
Obey'd; and be you kings; command, and I'll
obey. STEEVENS.

102. ——*Sir John Grey,*—] Vid. Hall, 3*d Year of Edw. IV.* folio 5. It was hitherto falsly printed *Richard.* POPE.

111. Glo. *Yea! is it so?* &c.] So the folio. The quartos read with the following variations:

Glo. I, Is the wind in that door?

Clar. I see the lady, *&c.* STEEVENS.

116. *Widow, we will consider*——] This is a very lively and spritely dialogue; the reciprocation is quicker than is common in Shakspere. JOHNSON.

184. *Her looks do argue her replete with modesty*;] So the folio. The quartos read:

Her looks *are all* replete with *majesty*.

STEEVENS.

198. *And yet too good to be your concubine.*] So in Warner's *Albion's England*, 1602, B. VII. chap. xxxiv.

" His plea for love, my suit was land: I plie him, he plies me:
" Too bace to be his queen, too good his concubine to be."

Shakspere, however, adopted the words from Stowe's *Chronicle*. STEEVENS.

202. *Thou art a widow*, &c.] This is part of the king's reply to his mother in Stowe's *Chronicle*, "That she is a widow, and hath already children; by God's blessed lady I am a batchelor, and have some too, and so each of us hath a proofe that neither of us is like to be barrain:" &c. STEEVENS.

249. *I'll make my heaven*, &c.] Thus the folio. The quartos alter and transpose the two lines as follows:

I will

I will *go clad* my body *with* gay ornaments,
And lull myself within a lady's lap. STEEVENS.

257. ———*like a wither'd* shrub ;] So the folio. The quartos—like a wither'd *shrimp*. STEEVENS.

262. ——*unlick'd bear-whelp*,] It was an opinion which, in spite of its absurdity, prevailed long, that the bear brings forth only shapeless lumps of animated flesh, which she licks into the form of bears. It is now well known that the whelps of the bear are produced in the same state with those of other creatures.

JOHNSON.

267. ———*to o'erbear such*
As are of better person than myself,] Richard speaks here the language of nature. Whoever is stigmatized with deformity has a constant source of envy in his mind, and would counterbalance by some other superiority these advantages which he feels himself to want. Bacon remarks, that the deformed are commonly daring ; and it is almost proverbially observed that they are ill-natured. The truth is, that the deformed, like all other men, are displeased with inferiority, and endeavour to gain ground by good or bad means, as they are virtuous or corrupt. JOHNSON.

271. *Until my mis-shap'd trunk that bears this head,*
Be round impal'd, &c.] A transposition seems to be necessary :

" Until my head, that this mis-shap'd trunk bears."

Otherwise the *trunk that bears the head* is to be encircled with the crown, and not the *head* itself. STEEVENS.

272.

272. ———*impaled*——] *i. e.* encircled. So, in Heywood's *Rape of Lucrece*, 1630:

"Tear off the crown that yet *empales* his temples."

STEEVENS.

294. *And set the* murd'rous Machiavel *to school.*] As this is an anachronism, and the old quarto reads,

And set the aspiring Catiline *to school.*

I don't know why it should not be preferred.

WARBURTON.

This is not the first proof I have met with, that Shakspere, in his attempts to familiarize his ideas, has diminished their propriety. STEEVENS.

297. *Fair queen of England,* &c.] Thus the folio. The quartos give the following:

Welcome, queen Margaret, to the court of France,
It fits not Lewis to sit while thou dost stand.
Sit by my side; and here I vow to thee,
Thou shalt have aid to re-possess thy right,
And beat proud Edward from his usurped seat,
And place king Henry in his former rule.

STEEVENS.

300. *No, mighty king of France,* &c.] Instead of this speech, the quartos only supply the following:

Queen. I humbly thank your royal majesty,
And pray the God of heaven to bless thy state,
Great king of France, that thus regard'st our wrongs. STEEVENS.

340. *Enter Warwick.*] This nobleman's embassy and commission, the insult he receives by the king's

hasty marriage, and his consequent resolution to avenge it, with the capture, imprisonment, and escape of the king, Shakspere, it is true, found in Hall and Holinshed: but later, as well as earlier writers, of better authority, incline us to discredit the whole; and to refer the rupture between the king and his political creator to causes which have not reached posterity, or to that jealousy and ingratitude so natural, perhaps, to those who are under obligations too great to be discharged. *Beneficia*, says Tacitus, *eo usque læta sunt, dum videntur exsolvi posse; ubi multum antevenere, pro gratia odium redditur.* REMARKS.

354. ——Henry's *hope is done.*] So the folio. The quartos read:——*all our* hope is done. STEEVENS.

360. *Hath plac'd thy* beauty's *image, and thy virtue.*] So the folio. The quarto thus:

Hath plac'd thy *glorious* image, and thy virtues.

STEEVENS.

381. ——*to the* wisest;] So the folio. The quartos,——to the *world.* STEEVENS.

393. ——*thirty and* six *years,*] So the folio. The quartos, *thirty and* eight *years.* STEEVENS.

402. *When* nature brought him *to the door of death?*] Thus the folio. The quartos:

When *age did call him* to the door of death.

STEEVENS.

This passage unavoidably brings before the mind that admirable image of *old age* in Sackville's *Induction*:

"His withered fist still *knocking at death's dore,*" &c.

FARMER.

412. ——*that* were *not lawful* chosen.] Thus the folio. The quarto as follows:

——that *is* not lawful *heir*. STEEVENS.

422. *That this his love was an* external *plant*;] The old quarto reads rightly *eternal*; alluding to the plants of Paradise. WARBURTON.

425. *Exempt from* envy, *but not from disdain*,] I believe *envy* is in this place, as in many others, put for *malice* or *hatred*. His situation places him above these, though it cannot secure him from female disdain. STEEVENS.

452. *You have a father able*——] This seems ironical. The poverty of Margaret's father is a very frequent topick of reproach. JOHNSON.

455. *Proud setter-up and puller-down of kings!*] The queen here applies to Warwick, the very words that Edward, act II. line 423, addresses to the Deity. MONCK MASON.

458. *Thy sly* conveyance,——] Conveyance is *juggling*, and thence is taken for artifice and fraud. JOHNSON.

486. *Did I let pass the abuse done to my niece?*] Thus Holinshed, p. 668, "King Edward did attempt a thing once in the earles house, which was much against the earles honestie (whether he would have defloured his daughter or his *nice*, the certaintie was not for both their honours revealed) for surely such a thing was attempted by king Edward." STEEVENS.

488. *Did I put Henry from his native right?*] Thus the folio. The quartos read:

And thrust king Henry from his native home?
And (most ungrateful) doth he use me thus?

524. ——*go* fear *thy king*——] That is, *fright* thy king. JOHNSON.

528. ——*to put armour on.*] It was once no unusual thing for queens themselves to appear in armour at the head of their forces. The suit which Elizabeth wore when she rode through the lines at Tilbury to encourage the troops, on the approach of the Armada, may be still seen in the Tower. STEEVENS.

531. ——*thy reward*;——] Here we are to suppose that, according to ancient custom, Warwick makes a present to the herald or messenger, whom the original copies call—a *Post*. STEEVENS.

534. ——*and* bid *false Edward battle*:] This phrase is common to many of our ancient writers. So, in the *Misfortunes of King Arthur*, a dramatick performance, 1587:

" ——my flesh abhors
" To *bid the battle* to my proper blood."

STEEVENS.

541. In former copies:

I'll join my eldest *daughter and my joy,*
To him forthwith,——] Surely this is a mistake of the copyists. Hall, in the ninth year of K. Edward IV. says, " Edward prince of Wales wedded Anne *second* daughter to the earl of Warwick." And the duke of Clarence was in love with the *elder*, the lady Isabel; and in reality was married to her five years before prince Edward took the lady Anne to wife.

And

And, in *King Richard the Third*, Gloucester, who married this lady Anne when a widow, says:

" For then I'll marry Warwick's *youngest* daughter.

" What though I kill'd her husband and her father?"

i. e. Prince Edward, and king Henry VI. her father-in-law. See likewise Holinshed, in his *Chronicle*, p. 671 and 674. THEOBALD.

543. *Yes, I agree*, &c.] Instead of this speech, the quarto has only the following:

With all my heart; I like this match full well.
Love her, son Edward, she is fair and young;
And give thy hand to Warwick, for his love.

STEEVENS.

ACT IV.

Line 7. THIS stage direction is sufficient proof that the play, as exhibited in the folio, was printed from a stage copy. I suppose these *eight* important personages were attendants. STEEVENS.

19. ——*are you* offended *too?*] So the folio. The quartos,

—— are you *against us* too? STEEVENS.

29. Cla. *Then this is my opinion*, &c.] Instead of this and the following speech, the quartos read thus:

Cla. My lord, then this is my opinion;
That Warwick, being dishonour'd in his embassage,
Doth seek revenge, to quit his injuries.
Glo. And Lewis, in regard of his sister's wrongs,
Doth join with Warwick to supplant your state.

STEEVENS.

43. ——*with the seas*,] This has been the advice of every man who in any age understood and favoured the interest of England. JOHNSON.

51. *And yet, methinks*, &c.] The quartos vary from the folio, as follows:

Cla. Ay, and for such a thing too, the lord Scales
Did well deserve at your hands, to have the
Daughter of the lord Bonfield; and left your
Brothers to go seek elsewhere; but in your madness
You bury brotherhood. STEEVENS.

56. ——*you would not have bestow'd the heir.*] It must be remembered, that till the Restoration, the heiresses of great estates were in the wardship of the king, who in their minority gave them up to plunder, and afterwards married them to his favourites. I know not when liberty gained more than by the abolition of the court of wards. JOHNSON.

97. ——*to my marriage?*] The quartos read:

——to these wrongs. STEEVENS.

123. *You, that love me and Warwick, follow me.*] That Clarence should make this speech in the king's hearing is very improbable, yet I do not see how it can be palliated. The king never goes out, nor can Clarence be talking to a company apart, for he answers immediately to that which the Post says to the king.

JOHNSON.

You, that love me and Warwick, follow me:] When the earl of Essex attempted to raise rebellion in the city, with a design, as was supposed, to storm the queen's palace, he ran about the streets with his sword drawn, crying out, "They that love me, follow me." STEEVENS.

130. *Pembroke, and Stafford,* &c.] The quartos give the passage thus:

Pembroke, go raise an army presently;
Pitch up my tent; for in the field this night
I mean to rest; and, on the morrow morn,
I'll march to meet proud Warwick, ere he land
Those straggling troops which he hath got in
France, *&c.* STEEVENS.

146. *Ay, in despight of all that shall withstand you.*]
The quartos continue the speech thus:

Ay, my lord, in despight of all that shall withstand you;
For why hath nature made me halt downright
But that I should be valiant, and stand to it:
For if I would, I cannot run away. STEEVENS.

167. ———*very easy:*] Here the quartos conclude this speech, adding only the following lines:

Then

Then cry king Henry with resolved minds,
And break we presently into his tent.

STEEVENS.

213. *And come* now to create *you duke of York.*] Might we not read with a slight alteration?

And come to new create *you duke of York.*

JOHNSON.

227. *Then for his mind, be Edward England's king:*] That is, in his mind; as far as his own mind goes.

MONCK MASON.

239. *What now remains*, &c.] Instead of this and the following speech, the quartos have,

Clar. What follows now? all hitherto goes well,
But we must dispatch some letters into France,
To tell the queen of our happy fortune;
And bid her come with speed to join with us.
War. Ay, that's the first thing we have to do,
And free king Henry from imprisonment,
And see him seated on the regal throne.
Come, let's away; and, having past these cares,
I'll post to York, and see how Edward fares.

244. *Enter Rivers*, &c.] Throughout this scene the quartos vary in almost every speech from the folio. The variations however are hardly such as to deserve notice.

STEEVENS.

336. ——*few men rightly* temper *with the stars*;] I suppose the meaning is, that few men conform their *temper* to their destiny; which king Henry did, when finding himself unfortunate he gave the management of publick affairs to more prosperous hands. JOHNSON.

377. *This pretty lad*——] He was afterwards Henry VII. a man who put an end to the civil war of the two houses, but not otherwise remarkable for virtue. Shakspere knew his trade. Henry VII. was grandfather to queen Elizabeth, and the king from whom James inherited. JOHNSON.

Shakspere only copied this particular, together with many others, from Holinshed :—" whom when the king had for a good while beheld, he said to such princes as were with him: Lo, surelie this is he, to whom both we and our adversaries, leaving the possession of all things, shall hereafter give roome and place," p. 678.

This pretty lad will prove our country's bliss.] Thus the folio. The quartos thus :

Thou, pretty boy, shalt prove this country's bliss. STEEVENS.

410. *Now, brother Richard*, &c.] Instead of this, and the three following speeches, the quartos read only,

Enter Edward and Richard, with a troop of Hollanders.

Edw. Thus far from Belgia have we past the seas,
And march'd from Raunspur-haven unto York:
But soft! the gates are shut; I like not this.

Rich. Sound up the drum, and call them to the walls. STEEVENS.

Lord] Mr. Monck Mason recommends the omission of this word. REED.

440. *The good old man would fain that all were well,*]

The

The mayor is willing we should enter, so he may not be blamed. JOHNSON.

473. *The* bruit] *i. e.* noise. So, in Preston's *Cambises*:

" ———whose many acts do fly
" By *bruit* of fame."——— STEEVENS.

This French word *bruit* was very early made a denizen of our language. Thus in the Bible; " behold the noise of the *bruit* is come."—Jeremiah, x. 22.

WHALLEY.

486. *Thanks, brave Montgomery*, &c.] Instead of this speech, the quartos have only the following:

Edw. We thank you all: lord mayor, lead on the way,
For this night we will harbour here in York;
And then as early as the morning sun
Lifts up his beams above this horizon,
We'll march to London to meet with Warwick,
And pull false Henry from the regal throne.

STEEVENS.

496. *Scene VIII.*] This scene is, perhaps, the worst contrived of any in these plays. Warwick has but just gone off the stage when Edward says,

" And towards Coventry bend we our course,
Where peremptory Warwick now remains."

MONCK MASON.

503. *Let's levy men, and beat him back again.*] This line expresses a spirit of war so unsuitable to the character of Henry, that I would give the first cold speech to the king, and the brisk answer to Warwick. This

line

line is not in the old quarto; and when Henry said nothing, the first speech might be as properly given to Warwick as to any other. JOHNSON.

Every judicious reader must concur in this opinion. STEEVENS.

535. ——*my* meed *hath got me fame:*] *Meed* signifies *merit*, both as a verb and a substantive: that it is used as a verb, is clear from the following foolish couplet which I remember to have read:

" Deem if I *meed*,
" Dear madam, *read*."

A Specimen of Verses that read the same Way back-ward and forward. Sir J. HRWKINS.

547. *Shout within. A Lancaster! A Lancaster!*] Surley the shouts that ushered king Edward should be A York! A York! I suppose the author did not write the marginal directions, and the players confounded the characters. JOHNSON.

ACT V.

Line 3. ——*At Dunsmore*,——] The quartos read ——at Daintry. STEEVENS.

6. ——*at Daintry*,——] The quartos read——at Dunsmore. STEEVENS.

44. *The king was* slily *finger'd from the* deck!] The quartos read—*finely* finger'd.

Finely is subtilly. So, in Holinshed's reign of *K. Henry* VI. p. 640, "In his way he tooke by *fine* force, a tower," &c. Again, p. 649, "——and by *fine* force either to win their purpose, or end their lives in the same."

A pack of cards was anciently term'd *a deck of cards.* It is still, as I am informed, so called in Ireland. Thus, in *K. Edward* I. 1599:

"——as it were, turned us, with duces and trays, out of the *deck*."

Again, in the *Two Maids of Moreclacke*, 1609:

"I'll deal the cards and cut you from the *deck*."

Again, in *Selimus Emperor of the Turks*, 1638:

"Well, if I chance but once to get the *deck*,
"To deal about and shuffle as I would."

STEEVENS.

60. *The gates are open, let us enter too.*] Thus the folio. The quartos read:

The gates are open, see they enter in,
Let's follow them, and bid them battle in the streets.

Edw. No: so some other might set upon our backs,
We'll stay till all be enter'd, and then follow them. STEEVENS.

73. Two of thy name, both *dukes of Somerset*,
Have sold their lives unto the house of York;] The first of these noblemen was Edmund, slain at the battle

tle of Saint Alban's, 1455. See above. The second was Henry his son, beheaded after the battle of Hexham, 1463. The present duke Edmund, brother to Henry, was taken prisoner at Tewksbury 1471, and there beheaded, (infra, sc. 5.) his brother John losing his life in the same fight. REMARKS.

77. ———*to bid his brother battle*;] Here the quartos conclude this speech, and add the following:

Clar. Clarence, for Lancaster!

Edw. *Et tu Brute!* wilt thou stab Cæsar too!

A parly, sirra, to George of Clarence. STEEVENS.

80. *A parley is sounded*, &c.] This note of direction I restored from the old quarto. And, without it, it is impossible that any reader can guess at the meaning of this line of Clarence:

Look, here, I throw my infamy at thee. THEOBALD.

84. ——*to* lime *the stones*——] That is, To *cement* the stones. Lime makes mortar. JOHNSON.

86. ——*blunt*,——] Stupid, insensible of paternal fondness. JOHNSON.

106. ——*passing*——] Eminent, egregious; traiterous beyond the common track of treason.

JOHNSON.

115. *For Warwick was a bug, that fear'd us all.*——] *Bug* is a bugbear, a terrifick being. JOHNSON.

124. *Thus yields the cedar to the axe's edge,*
Whose arms gave shelter to the princely eagle,
Under whose shade the ramping lion slept, &c.]

It has been observed to me, that the 31st chapter of the prophet *Ezekiel* suggested these images to Shak-

spere. "All thefowls of heaven made their nests in his boughs, and under his branches did all the beasts of the field bring forth their young." STEEVENS.

137. *Cedes coëmptis saltibus, et domo, villâque.* HOR.

This mention of his *parks* and *manors* diminishes the pathetick effect of the foregoing lines. JOHNSON.

142. *Ah, Warwich, Warwick!* &c.] These two speeches stand thus in the quartos:

Oxf. Ah, Warwick, Warwick! chear up thyself,
and live;
For yet there's hope enough to win the day.
Our warlike queen with troops is come from
France,
And at Southampton landed hath her train;
And, might'st thou live, then would we never fly.
War. Why, then, I would not fly, nor have I
now;
But Hercules himself must yield to odds:
For many wounds receiv'd, and many more re-
paid,
Hath robb'd my strong-knit sinews of their
strength,
And spite of spites needs must I yield to death.

STEEVENS.

164. *Away, away,* &c.] Instead of this line, the quartos have the following:

Come, noble Somerset, let's take our horse,
And cause retreat be sounded through the camp:
That all our friends remaining yet alive
May be forewarn'd, and save themselves by flight.

That

That done, with them we'll post unto the queen,
And once more try our fortune in the field.

STEEVENS.

165. *Thus far our fortune keeps an upward course,*
And we are grac'd with wreaths of victory.]
Thus the folio. The quartos thus:

Thus still our fortune gives us victory;
And girt our temples with triumphant joys.
The big-bon'd traitor Warwick hath breath'd his last.

STEEVENS.

172. ——*have arriv'd our coast,*] Milton uses the same structure, B. II. *Par. Lost:*

" ——ere he arrive
" The happy isle." STEEVENS.

188. *Strike up the drum; cry—Courage! and away.*]
Thus the folio. The quartos have the following couplet:

Come, let's go; for if we slack this bright summer's day,
Sharp winter's showers will mar our hope for hay.

STEEVENS.

227. *Methinks, a woman,* &c.] The preceding speech is very imperfect in the quartos, and therefore not worth insertion. In this of the prince there is, however, much and important variation;

Prince. And if there be (as God forbid there should)
'Mongst us a timorous or fearful man,
Let him depart before the battles join:

Lest he in time of need entice another,
And so withdraw the soldiers' hearts from us.
I will not stand aloof, and bid you fight,
But with my sword press in the thickest throngs,
And single Edward from his strongest guard,
And hand to hand enforce him for to yield,
Or leave my body, as witness of my thoughts.

STEEVENS.

255. K. Edw. *Brave followers*, &c.] This scene is ill contrived, in which the king and queen appear at once on the stage at the head of opposite armies. It had been easy to make one retire before the other entered. JOHNSON.

262. *My tears* gainsay;] To *gainsay* is to unsay, to deny, to contradict. So, in a *Knack to know a Knave*, 1594.

" ———seeing my father grants
" I will not *gainsay*." STEEVENS.

295. *Let Æsop*, &c.] The prince calls Richard, for his crookedness, Æsop; and the poet, following nature, makes Richard highly incensed at the reproach. JOHNSON.

301. ——charm *your tongue*.] The quarto reads,
—*tame* your tongue.
The former is best. So, in Sir A. Gorges' Translation of *Lucan*, 1614:

" In hope that thy victorious arme
" Their dunghill crowing so will *charme*."

STEEVENS.

308.

308. ——*thou likeness of this railer here.*] Thou that resemblest thy railing mother. JOHNSON.

The old copies describe *Edward* as striking the first blow, and *Gloster* the next; and I believe rightly; for history informs us that *Edward* smote the prince with his gauntlet, on which the rest dispatch'd him. The words *sprawl'st thou?* seem evidently to belong to *Richard*; and I have therefore continued them to him on the authority of ancient editions, in preference to the allotment of modern innovation. STEEVENS.

320. *The Tower, man, the Tower!*] The quarto adds ——*I'll root them out*; but, perhaps, injudiciously. STEEVENS.

333. *You have no children, butchers!*——] The same sentiment is repeated by Macduff, in the tragedy of *Macbeth*; and this passage may serve as a comment on that. BLACKSTONE.

337. ——*you have rid this sweeet young prince.*] The condition of this warlike queen would move compassion, could it be forgotten that she gave *York*, to wipe his eyes in his captivity, a handkerchief stained with his young child's blood. JOHNSON.

But surely it does move our compassion, though that be not forgotten. When we see any of our fellow-creatures involved in deep distress, from a just and tender cause, we attend only to their present sufferings, and not to their former crimes.

MONCK MASON.

346. *'Twas sin*——] She alludes to the desertion of Clarence. JOHNSON.

348. ——*where is that* devil's butcher,
Richard?——] *Devil's butcher*, is a butcher set on by the devil. JOHNSON.

370. *What scene of death hath* Roscius *now to act?*] *Roscius* was certainly put for Richard by some simple conceited player, who had heard of *Roscius* and of Rome; but did not know that he was an actor in comedy, not in tragedy. WARBURTON.

Shakspere had occasion to compare Richard to some player about to represent a scene of murder, and took the first or only name of antiquity that occurred to him, without being very scrupulous about its propriety.

I know not, however, that it is proved, on classical authority, that *Roscius* was no actor in tragedy. Nash, in *Pierce Penniless's Supplication to the Devil*, 1595, says, "Not *Roscius* nor *Æsope*, those admired *tragedians*, that had lived ever since before Christ was born, could ever performe more in action than famous Ned Allen."

Again, in *Acolastus his Afterwitte*, 1600:

"Through thee each murthering *Roscius* is appointed
"To *act strange scenes of death* on God's anointed."

Again, in *Certaine Satyres*, 1598:

"Was penn'd by *Roscio* the *tragedian*."

STEEVENS.

374. ——misdoubteth *every bush*:——] To *misdoubt* is to suspect danger, to fear. So, in *Humour out of Breath*, a comedy by John Day, 1608:

"*Hip.* Doubt and *misdoubt!* what difference is there here?

"*Oct.*

"*Oct.* Yes much: when men *misdoubt* 'tis said they *fear*." STEEVENS.

375. ——*hapless* male——] The word *male* is here used in a very uncommon sense, not for the male of the female, but for the male parent: the sweet bird is evidently his son prince Edward. MONCK MASON.

378. ——peevish *fool*——] As *peevishness* is the quality of children, *peevish* seems to signify *childish*, and by consequence *silly*. *Peevish* is explained *childish* in a former note of Dr. Warburton. JOHNSON.

Shakspere employs the word *peevish* in the same sense in *Cymbeline*, where the reader will find many instances of this use of it. STEEVENS.

398. *Which now mistrust no parcel of my fear*;] Who suspect no part of what my fears presage. JOHNSON.

405. *The night-crow cry'd, aboding luckless* time;] The quarto reads:

——aboading luckless *tune*.

If this be the true reading, it should be printed,

a boding luckless *tune*. MALONE.

407. *The raven* rook'd *her*——] To *rook*, or rather to *ruck*, is a north and west-country word, signifying to *squat down*, or *lodge* on any thing.

So, in Chaucer's *Knights Tale*, late edit. v. 1310:

"What is mankind more unto you yhold,

"Than is the shepe, that *rouketh* in the fold?"

Again, in the *Nonnes Preestes Tale*, ibid. v. 15232:

"O false morderour, *rucking* in thy den."

Again, in Gower *De Confessione Amantis*, Lib. IV. fol. 72.

"But

" But now thei *rucken* in her nest,
" And resten as hem liketh beste."

Again, in the Preface to Stanyhurst's Translation of *Virgil*, 1582:

" I cannot devine upon such bookes that happlye *rouke* in studentes mewes," &c.

Again, in the Translation of the IVth Book,

" Also on the turrets the skrich howle, &c.
" ——doth *ruck*," &c.

Again, in Warner's *Albion's England*, 1602, B. VII. ch. 37.

" Have lazy wings, be ever lean, in sullen corners *ruck*." STEEVENS.

415. *And, if the rest be true which I have heard,*
Thou cam'st———] Had our editors had but a grain of sagacity, or due diligence, there could have been no room for this absurd break, since they might have ventured to fill it up with certainty too. The old quarto would have led them part of the way:

Thou cam'st into the world———

And that the verse is to be completed in the manner I have given it, is incontestible; for unless we suppose king Henry actually reproaches him with this his preposterous birth, how can Richard in his very next soliloquy say,

Indeed, 'tis true that Henry told me of,
For I have often heard my mother say,
I came into the world with my legs forward.

I can easily see, that this blank was caused by the nicety of the players, to suppress an idecent idea. But,

with

with submission, this was making but half a cure, unless they had expunged the repetition of it out of Richard's speech too. THEOBALD.

439. *Let hell*, &c.] This line Dryden seems to have thought on in his *Oedipus*:

" It was thy crooked mind hunch'd out thy back,

" And wander'd in thy limbs." STEEVENS.

446. *But I will* sort *a pitchy day for thee*:] But I will *choose out* an hour whose gloom shall be as fatal to you. To *sort* is to *select*. So, in *The Spanish Tragedy*, 1605:

" ———for they had *sorted* leisure."

Again, in the *Lover's Melancholy*, 1629:

" We shall *sort* time to take more notice of him."

STEEVENS.

447. *For I will buz abroad such prophecies,*
That Edward shall be fearful of his life;] The quartos add a line between these,

———*such prophecies,*
Under pretence of outward seeming ill,
That, &c. STEEVENS.

484. *Thanks, noble Clarence; worthy brother, thanks.*] This line has been given to king Edward: but I have, with the old quarto, restored it to the queen.

THEOBALD.

A LIST

A LIST of the several battles, fought between the houses of York and Lancaster, may possibly be thought no incurious addition to the notes on this play.

1. The battle of St. Alban's, between Richard duke of York, and king Henry; in which the latter was defeated and made prisoner; 23d of May, 1455.

2. The battle of Bloreheath (in Shropshire), between Richard earl of Salisbury (for York), and James lord Audley (for Lancaster); in which the latter was defeated and slain; 23d September, 1459.

3. The battle of Northampton, between the earls of March and Warwick, and king Henry; in which the king was again defeated and made prisoner; 10th July, 1460.

4. The battle of Wakefield, between Richard duke of York, and queen Margaret; in which the former was defeated and slain; 30th of December, 1460.

5. The battle of Mortimer's Cross, between Edward duke of York, and Jasper earl of Pembroke; in which the later was defeated, 1460.

6. The second battle of St. Alban's, between queen Margaret and the earl of Warwick; in which the latter was defeated; Shrove Tuesday, 17th February, 1460.

7. The action of Ferrybridge, between the lord Clifford (for Lancaster), and the lord Fitzwater (for York); in which the latter was surprized and killed, Clifford,

and

and almost all his party being slain in their retreat; 28th March, 1461.

8. The Battle of Towton, between king Edward and king Henry; in which the latter was defeated, and 36,000 men were slain; Palm Sunday-eve, 29th March, 1461.

9. The Battle of Hedgeley Moor (in Northumberland), between the lord Montacute (for York), and the lords Hungerford and Roos, Sir Ralph Percy and others (for Lancaster); in which the Lancastrians were defeated, and Percy slain; 25th April, 1463.

10. The battle of Hexham, between the lord Montacute and king Henry, in which the latter was defeated; 15th March, 1463.

11. The battle of Hedgecote (Banbury, or Cotswold), between the earl of Pembroke (for king Edward), and the lords Fitzhugh and Latimer, and Sir John Conyers (for the earl of Warwick, on the part of Lancaster); in which the former was defeated, 29th July, 1469.

12. The battle of Stamford (Losecoatfield), between Sir Robert Wells (for Warwick), and king Edward, in which the former was defeated; 1469.

13. The battle of Barnet, between king Edward and the earl of Warwick; in which the latter was defeated and slain (Easter Sunday); 14th April, 1471.

14. The

14. The battle of Tewksbury, between king Edward and queen Margaret; in which the latter was defeated and made prisoner: 3d May, 1471.

REMARKS.

THE END.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

TIMON OF ATHENS,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

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M DCC LXXXVII.

Coburger
Landes-
Bücherei

ANNOTATIONS

UPON

TIMON OF ATHENS.

TIMON of ATHENS.] Mr. Strutt the engraver, to whom our antiquaries are under no inconsiderable obligations, has in his possession a MS. play on this subject. It appears to have been written, or transcribed, about the year 1600. There is a scene in it resembling Shakspere's banquet given by Timon to his flatterers. Instead of *warm water* he sets before them *stones painted like artichokes*, and afterwards beats them out of the room. He then retires to the woods, attended by his faithful steward, who (like Kent in *K. Lear*) has disguised himself to continue his services to his master. Timon, in the last act, is followed by his fickle mistress, &c. after he was reported to have discovered a hidden treasure by digging. The piece

itself, (though it appears to be the work of an academick), is a wretched one. The Personæ Dramatis are as follows:

The actors names.
Timon.
Laches, his faithful servant.
Eutrapelus, a dissolute young man.
Gelasimus, a cittie heyre.
Pseudocheus, a lying trevailer.
Demeas, an orator.
Philargurus, a covetous churlish ould man.
Hermogenes, a fidler.
Abyssus, a usurer.
Lollio, a cuntrey clowne, Philargurus' sonne.
Stilpo, } Two lying philosophers.
Speusippus, }
Grunnio, a lean servant of Philargurus.
Obba, Tymon's butler,
Pœdio, Gelasimus' Page.
Two serjeants.
A sailor.
Callimela, Philargurus' daughter.
Blatte, her prattling nurse.

SCENE, Athens. STEEVENS.

ACT I.

IN the old copy: *Enter &c. Merchant and* Mercer, *&c.*

STEEVENS.

Line 1. Poet. *Good day, Sir.*] It would be less abrupt, to begin the play thus:

Poet. *Good day.*

Pain. *Good day, Sir:* I am glad you're well.

FARMER.

6. *But what particular rarity,* &c.] Our author, it is observable, has made his poet in this play a knave. But that it might not reflect upon the *profession*, he has made him only a pretender to it, as appears from his having drawn him all the way, with a false taste and judgment. One infallible mark of which is, a fondness for every thing strange, surprizing, and portentous; and a disregard for whatever is common, or in nature. Shakspere therefore has, with great delicacy of judgment, put his poetaster upon this inquiry.

WARBURTON.

The learned commentator's note must shift for itself. I cannot but think that this passage is at present in coufusion. The poet asks a question, and stays not for an answer, nor has his question any apparent drift or consequence. I would range the passage thus:

Poet. *Ay, that's well known.*
But what particular rarity? what so strange?

That manifold record not matches?

Pain. *See!*

Poet. *Magick of bounty*, &c.

It may not be improperly observed here, that as there is only one copy of this play, no help can be had from collation, and more liberty must be allowed to conjecture. JOHNSON.

13. ———breath'd, *as it were*,

To an untirable and continuate *goodness.*]

Breathed is *inured by constant practice*; so trained as not to be wearied. To *breathe* a horse, is to exercise him for the course. JOHNSON.

——*continuate*——] This word is used by many ancient English writers. Thus, by Chapman, in his version of the 4th book of the *Odyssey*:

"Her handmaids join'd in a *continuate* yell."

STEEVENS.

15. *He passes.*] *i. e.* he exceeds, goes beyond common bounds. So, in the *Merry Wives of Windsor*:

"Why this *passes*, master Ford." STEEVENS.

18. ——*touch the estimate:*——] Come up to the price. JOHNSON.

19. *When we for recompence*, &c.] We must here suppose the poet busy in reading his own work; and that these three lines are the introduction of the poem addressed to Timon, which he afterwards gives the painter an account of. WARBURTON.

27 *As a gum which* oozes] The only ancient copy reads: *Our poesie* is *as a* gowne *which* uses.

STEEVENS.

30.

30. ———*and, like the current, flies*

Each bound it chafes.———] Thus the folio reads, and rightly. In later editions—*chases.*

WARBURTON.

This speech of the poet is very obscure. He seems to boast the copiousness and facility of his vein, by declaring that verses drop from a poet as gums from odoriferous trees, and that his flame kindles itself without the violence necessary to elicit sparkles from the flint. What follows next? that it, *like a current, flies each bound it chafes.* This may mean, that it expands itself notwithstanding all obstructions: but the images in the comparison are so ill-sorted, and the effect so obscurely expressed, that I cannot but think something omitted that connected the last sentence with the former. It is well known that the players often shorten speeches to quicken the representation: and it may be suspected, that they sometimes performed their amputations with more haste than judgment.

JOHNSON.

Perhaps the sense is, that having *touch'd on one subject, it flies off in quest of another.* The old copy seems to read:

Each bound it chases.———

The letters *f* and *s* are not always to be distinguished from each other, especially when the types have been much worn, as in the first folio. If *chases* be the true reading, it is best explained by the "——*se sequiturque fugit*——" of the Roman poet. STEEVENS.

This

This jumble of incongruous images, seems to have been designed, and put into the mouth of the poetaster, that the reader might appreciate his talents: his language therefore should not be considered in the abstract. HENLEY.

33. *Upon the heels*, &c.] As soon as my book has been presented to lord Timon. JOHNSON.

——*presentment*——] The patrons of Shakspere's age do not appear to have been all *Timons*.

" I did determine not to have dedicated my play to any body, because *forty shillings* I care not for, and above, few or none will bestow on these matters." Preface to a *Woman is* a *Weathercock*, by N. Field, 1612. STEEVENS.

36. ——*this* comes off *well and excellent.*] The meaning is: The figure rises well from the canvas. *C'est bien relevè.* JOHNSON.

What is meant by this term of applause I do not exactly know. It occurs again in the *Widow*, by B. Jonson, Fletcher, and Middleton:

" It *comes off* very fair yet."

Again, in *A Trick to catch the old One*, 1616: "Put a good tale in his ear, so that it *comes off cleanly*, and there's a horse and man for us. I warrant thee." Again, in the first part of Marston's *Antonio and Mellida*:

" *Fla.* Faith, the song will seem to *come off* hardly.

" *Catz.* Troth, not a whit, if you seem to *come off* quickly." STEEVENS.

38.

38. ——*How this* grace

Speaks his own standing?——] This relates to the attitude of the figure; and means that it stands judiciously on its own centre. And not only so, but that it has a graceful standing likewise. Of which the poet in *Hamlet*, speaking of another picture, says,

" A *Station* like the Herald, Mercury,
" New-lighted on a heav'n-kissing hill."

Which lines Milton seems to have had in view, where he says of Raphael:

" At once on th' eastern *cliff of Paradise*
" He *lights*, and to his proper shape returns.
" ——*Like Maia's son he stood.*" WARBURTON.

This sentence seems to me obscure, and, however explained, not very forcible. *This grace speaks his own standing*, is only, *The gracefulness of this figure shews how it stands*. I am inclined to think something corrupted.

The passage, to my apprehension at least, *speaks its own meaning*, which is, how the graceful attitude of this figure proclaims that it stands firm on its centre, or gives evidence in favour of its own fixure. *Grace* is introduced as bearing witness to *propriety*. A similar expression occurs in *Cymbeline*, act ii. scene iv.

" ——never saw I figures
" So likely to *report themselves*." STEEVENS.

41. ——*to the dumbness of the gesture*
One might interpret.] The allusion is to the puppet-shows, or motions, as they were termed in our author's time. The person who spoke for the puppets

wa

was called an *interpreter*. See a note on *Hamlet*, act iii. scene v. MALONE.

46. ——*artificial* strife] *Strife* is either the contest of art with nature,

" *Hic ille est* Raphael, *timuit, quo sospite vinci*
" *Rerum magna parens, & moriente mori* ;"

or it is the contrast of forms or opposition of colours. JOHNSON.

That *artificial strife* means, as Dr. Johnson has explained it, *the contest of art with nature*, and not *the contrast of forms* or *opposition of colours*—may appear from our author's *Venus and Adonis*, where the same thought is more clearly expressed :

" Look when a *painter* would *surpass* the *life*,
" In limning out a well-proportion'd steed,
" His *art* with *nature's workmanship* at *strife*,
" As if the *dead* the *living* should exceed ;
" So, did this horse excell," &c. MALONE.

So, under the print of Noah Bridges, by Faithorne :

" Faithorne, with nature at a noble *strife*,
" Hath paid the author a great share of life," &c. STEEVENS.

And Ben Jonson, on the head of Shakspere by Droeshout :

" This figure that thou here seest put,
" It was for gentle Shakspere cut :
" Wherein the *graver* had a *strife*
" With *nature*, to *out-doo* the *life*." HENLEY.

49. ——*Happy* men!] I think we had better read : ——*Happy* man! It is the happiness of *Timon*, and not

not of the senators, upon which the poet means to exclaim. STEEVENS.

The text is right. The poet envies or admires the felicity of the senators in being Timon's friends, and familiarly admitted to his table, to partake of his good chear, and experience the effects of his bounty.

REMARKS.

51. ——*this confluence, this great flood of visitors.*]

" *Mane salutantûm totis vomit ædibus undam.*"

JOHNSON.

55. *Halts not particularly,*——] My design does not stop at any single characters. JOHNSON.

56. *In a wide sea of wax:*——] Anciently they wrote upon waxen tables with an iron stile. HANMER.

I once thought with Hanmer, that this was only an allusion to the Roman practice of writing with a style on waxen tablets; but it appears that the same custom prevailed in England about the year 1395. It seems also to be pointed out by implication in many of our old collegiate establishments. See Warton's *Hist. of English Poetry*, Vol. III. p. 151. STEEVENS.

——*no* levell'd *malice*] To *level* is to *aim*, to point the shot at a mark. Shakspere's meaning is, my poem is not a satire written with any particular view, or *levelled* at any single person; I fly like an eagle into the general expanse of life, and leave not, by any private mischief, the trace of my passage. JOHNSON.

61. *I'll* unbolt——] I'll open, I'll explain.

JOHNSON.

63.

63. ——*glib and* slipp'ry *creatures*,] *Slippery* is *smooth*, unresisting. JOHNSON.

68. ——*glass-fac'd flatterer*] That shows in his own look, as by reflection, the looks of his patron. JOHNSON.

70. ——*even he drops down*, &c.] Either Shakspere meant to put a falsehood into the mouth of his poet, or had not yet thoroughly planned the character of *Apemantus*; for in the ensuing scenes, his behaviour is as cynical to *Timon* as to his followers. STEEVENS.

The poet, seeing that *Apemantus* paid frequent visits to *Timon*, naturally concluded that he was equally courteous with his other guests. REMARKS.

76. ——*rank'd with all deserts*,——] *Cover'd with ranks* of all kinds of men. JOHNSON.

78. *To* propagate *their states*:——] To advance or improve their various conditions of life. JOHNSON.

84. ——*conceiv'd to scope*,] Properly imagined, appositely to the purpose. JOHNSON.

89. *In our* condition.] *Condition* for art. WARBURTON.

94. *Rain* sacrificial *whisp'rings in his ear*,] The sense is obvious, and means, in general, *flattering him*. The particular kind of flattery, may be collected from the circumstance of its being offered up in *whispers*: which shews it was the calumniating those whom *Timon* hated or envied, or whose vices were opposite to his own. This offering up, to the person flattered, the murdered reputation of others, Shakspere, with the utmost

most beauty of thought and expression, calls *sacrificial whisp'rings*, alluding to the victims offered up to idols.

WARBURTON.

95. ——*through him*

Drink the free air.] *e. i.* catch his breath in affected fondness. JOHNSON.

So, in our author's *Venus and Adonis:*

"His nostrils *drink the air.*" MALONE.

101. ——*let him* slip *down,*] The old copy reads,

——*let him* sit *down.*

The emendation was made by Mr. Rowe. STEEVENS.

104. *A thousand moral paintings I can shew,*] Shakspere seems to intend in this dialogue to express some competition between the two great arts of imitation. Whatever the poet declares himself to have shewn, the painter thinks he could have shewn better.

JOHNSON.

104. ——*mean eyes*——] *i. e.* inferior spectators. So, in *Wotton's Letter to Bacon*, dated March the last, 1613: "Before their majesties, and almost as many other *meaner eyes,*" &c. TOLLET.

114 Periods *his comfort.*] To *period* is, perhaps, a verb of Shakspere's introduction into the English language. I find it, however used, by Heywood, after him, in *A Maidenhead Well Lost*, 1634:

"How easy could I *period* all my care."

Again in the *Country Girl*, by T. B. 1647:

"To *period* our vain grievings." STEEVENS.

117. ——must *need me.*] *i. e.* when he is *compelled* to have need of my assistance. STEEVENS.

123. *'Tis not enough*, &c.] This thought is better expressed by Dr. Madden in his Elegy on archbishop Boulter,

" He thought it mean
" Only to help the poor to beg again."

JOHNSON.

125. ——*your honour!*] The common address to a lord in our author's time, was *your honour*, which was indifferently used with your lordship. See any old letter, or dedication of that age. STEEVENS.

148. *Therefore he will be, Timon:*——] The thought is closely expressed, and obscure: but this seems the meaning: *If the man be honest, my Lord, for that reason he will be so in this; and not endeavour at the injustice of gaining my daughter without my consent.*

WARBURTON.

So, in *K. Henry VIII:*

" ———May he continue
" Long in his highness' favour; *and do justice*
" *For truth's sake and his conscience.*" STEEVENS.

172. ———*Never may*
That state or fortune fall into my keeping,
Which is not ow'd *to you!*——] The meaning is, let me never henceforth consider any thing that I possess, but as *owed* or due to you; held for your service, and at your disposal. JOHNSON.

183. ——*pencil'd figures are*
Even such as they give out.] Pictures have no hypocrisy; they are what they profess to be.

JOHNSON.

194. ——*unclew me quite.*] To *unclew*, is to *unwind* a ball of thread. To *unclew* a man, is to draw out the whole mass of his fortunes. JOHNSON.

198. *Are* prized *by their masters*:——] Are rated according to the esteem in which their possessor is held. JOHNSON.

204. *Enter Apemantus.*] See this character of a cynick finely drawn by Lucian, in his *Auction of the Philosophers*; and how well Shakspere has copied it. WARBURTON.

208. *When thou art Timon's dog*,——] When thou hast gotten a better character, and instead of being Timon, as thou art, shalt be changed to Timon's dog, and become more worthy of kindness and salutation.

When thou art Timon's dog,——] This is spoken δεικτικῶς, as Mr. Upton says some where:—striking his hand on his breast.

"Wote you who named me first the king's dogge?" says Aristippus in *Damon and Pythias*. FARMER.

237. *Not so well as plain-dealing*,——] Alluding to the proverb: "Plain dealing is a *jewel*, but they that use it die beggars." STEEVENS.

260. *That I had* no angry *wit to be a lord.*——] This reading is absurd, and unintelligible. But, as I have restored the text, *that I had* so hungry a wit, *to be a lord*, it is satirical enough of conscience, viz. I would hate myself, for having no more wit than to covet so insignificant a title. In the same sense, Shakspere uses *lean-witted* in his *Richard II.*

"And thou a lunatick, *lean-witted* fool."

WARBURTON.

The meaning may be, I should hate myself for *patiently enduring* to be a *lord.* This is ill enough expressed. Perhaps some happy critick may set it right. I have tried, and can do nothing, yet I cannot heartily concur with Dr. Warburton. JOHNSON.

If I hazard one conjecture, it is with the smallest degree of confidence. By *an angry wit* Apemantus may mean *the poet,* who has been provoking him. The sense will then be this: *I should hate myself, because I could prevail on no captious wit (like him) to take the title in my stead.* The *Revisal* reads:

"*That I had so* wrong'd my *wit to be a lord.*"

STEEVENS.

Perhaps the compositor has transposed the words, and they should be read thus:

Angry that I had no wit,—to be a lord.

Or,

Angry to be a lord,—that I had no wit.

BLACKSTONE.

268. *All of companionship.*] This expression does not mean barely that they all belong to one company, but that *they are all such as Alcibiades honours with his acquaintance, and sets on a level with himself.*

STEEVENS.

277. ——*The* strain *of man's bred out*
Into baboon and monkey.] Man is exhausted and degenerated; his *strain* or lineage is worn down into a monkey. JOHNSON.

282. *Ere we* depart,——] *Depart* and *part* have the same meaning. So, in *K. John*,

"Hath willingly *departed* with a part."

i. e. Hath willingly *parted* with a part of the thing in question. STEEVENS.

305. ——*no* meed,——] *Meed*, which in general signifies reward or recompence, in this place seems to mean *desert*. So, in Heywood's *Silver Age*, 1613:

"And yet thy body *meeds* a better grave."

i. e deserves. Again, in a comedy called *Look about you*, 1600:

"Thou shalt be rich in honour, full of speed;
"Thou shalt win foes by fear, and friends by *meed*." STEEVENS.

308. *All use of quittance.*] *i. e.* All the customary returns made in discharge of obligations. WARBURTON.

342. *But* yonder *man is* ever *angry*.] The old copy reads:

But *yond* man is *very* angry.

Ever was introduced by Mr. Rowe. MALONE.

349. ——*I myself would have no power*:] I understand Timon's meaning to be: *I myself would have no power* to make thee silent, but I wish thou would'st *let my mate make thee silent*. Timon, like a polite landlord, disclaims *all power* over the meanest or most troublesome of his guests. TYRWHITT.

351. *I scorn thy meat; 'twould choak me, for I should*
Ne'er flatter thee,——] The meaning is, I could not swallow thy meat, for I could not pay for it

with flattery; and what was given me with an ill-will would stick in my throat. JOHNSON.

354. ———*so many dip their meat*
In one man's blood;———] The allusion is to a pack of hounds, trained to pursuit, by being gratified with the blood of an animal which they kill; and the wonder is that the animal on which they are feeding *cheers them* to the chace. JOHNSON.

365. ——*wind-pipe's dangerous* notes:] The notes of the wind-pipe seem to be only the indications which shew where the wind-pipe is. JOHNSON.

Shakspere is very fond of making use of musical terms, when he is speaking of the human body, and *wind-pipe* and *notes* savour strongly of a quibble.
STEEVENS.

367. *My lord, in heart;*——] That is, *my lord's health with sincerity.* JOHNSON.

So, in the *Queen of Corinth*, by Beaumont and Fletcher:

"I will be never more *in heart* to you."

Again, in *Love's Labour's Lost*, act V. sc. ii.

"——Dost thou not wish *in heart*,
"The chain were longer, and the letter short."
STEEVENS.

385. *Rich men* sin,——] Dr. Farmer proposes to read *sing*.

401. ——*for ever perfect.*] That is, arrived at the perfection of happiness. JOHNSON.

405. ——*How had you been my friends else? why have you that* charitable *title from thousands,*——] *Charitable* signifies, *dear, endearing*.

Milton

Milton hath used *charities* in a similar sense:

" Relations dear, and all the *charities*
" Of father, son, and brother——"

Alms, in English, are called *charities*, and from thence we may collect that our ancestors knew well in what the virtue of alms-giving consisted; not in the *act*, but the *disposition*. WARBURTON.

406. ——*why have you*, &c.] The meaning is probably this; Why are you distinguished from thousands by that title of endearment, was there not a particular connection and intercourse of tenderness between you and me. JOHNSON.

408. ——*I confirm you.*——] I fix your characters firmly in my own mind. JOHNSON.

411. ——*they were the most needless creatures living, should we ne'er have use for them: and*——] This passage I have restored from the old copy. STEEVENS.

420. *O joy, e'en made away ere it can be born!*] Tears being the effect of both joy and grief, supplied our author with an opportunity of conceit, which he seldom fails to indulge. Timon, weeping with a kind of tender pleasure, cries out, *O joy, e'en made away*, destroyed, turned to tears, before *it can be born*, before it can be fully possessed. JOHNSON.

421. *Mine eyes*, &c.] In the original edition the words stand thus: *Mine eyes cannot hol dout water, methinks. To forget their faults, I drink to you.* Perhaps the true reading is this, *Mine eyes cannot hold out*; they *water. Methinks, to forget their faults, I will drink to you.* Or if it may be explained without any change: *Mine*

eyes

eyes cannot hold out water, that is, cannot keep water from breaking in upon them. JOHNSON.

423. ——*to make them drink*,——] Hanmer reads,

——*to make them drink* thee:

and is again followed by Dr. Warburton, I think, without sufficient reason. The covert sense of Apemantus is, *what thou losest, they get.* JOHNSON.

425. ——*like a babe*——] That is, a *weeping babe.* JOHNSON.

To look for *babies* in the eyes of another, is no uncommon expression.

So, in *Love's Mistress*, by Heywood, 1636:

"Joy'd in his looks, look'd *babies* in his eyes."

Again, in *The Christian turn'd Turk*, 1612:

"She makes him sing songs to her, looks fortunes in his fists, and *babies* in his eyes."

Does not Lucullus dwell on Timon's metaphor by referring to circumstances preceding the birth; and mean that joy was conceived in their eyes, and sprung up there, like the motion of a babe in the womb? TOLLET.

440. In former copies:

There *taste*, *touch*, all *pleas'd from thy table rise*,

They *only now*,——] The *five* senses are talked of by Cupid, but three of them only are made out; and those only in a very heavy unintelligible manner. It is plain therefore we should read:

Th' ear, *taste*, *touch*, smell, *pleas'd from thy table rise*,

These *only now*, &c.

i. e.

i. e. the five senses, Timon, acknowledge thee their patron; four of them, viz. the *hearing*, *taste*, *touch*, and *smell*, are all feasted at thy board; and these ladies come with me to entertain your *sight* in a masque. Massinger, in his *Duke of Millaine*, copied the passage from Shakspere; and apparently before it was thus corrupted; where, speaking of a banquet, he says:

——*All that may be had*
To pleass the eye, *the* ear, taste, touch, *or* smell,
Are carefully provided.—— WARBURTON.

446. *They dance! They are mad women.*
Like madness, is the glory of this life,
As this pomp shews to a little oil, and root.] *The glory of this life is very near to madness*, as may be made appear from *this pomp*, exhibited in a place where a philosopher is feeding on *oil and roots*. When we see by example how few are the necessaries of life, we learn what madness there is in so much superfluity.
JOHNSON.

They dance!——] I believe *They dance* to be a marginal note only; and perhaps we shonld read,
These *are mad women*. TYRWHITT.

454. ——*of their friends' gift?*] That is, given them by their friends. JOHNSON.

462. ——*mine own device*;] The mask appears to have been design'd by Timon to surprise his guests.
JOHNSON.

A mask of this kind may be seen in Strutt's Honda Angel-cynnan, Vol. III. plate xi. HENLEY.

464. *My lord,*——] This answer seems rather to belong to one of the ladies. It was probably only mark'd *L* in the copy. JOHNSON.

In the old copy this speech is given to the 1 *Lord.* I have ventured to change it to the 1 *Lady*, as the author of the Revisal, and Mr. Edwards, as well as Dr. Johnson, concur in the emendation. There may not, however, be sufficient reason for the change; especially if the preceding line, " I am to thank *you* for it," be addressed to the *lords* by whom this masque appears to have been contrived. STEEVENS.

——*even at the best.*] *Take us* even *at the best*, means, you have seen the best we can do. They are supposed to be hired dancers, and therefore there is no impropriety in such a confession. STEEVENS.

476. ———*he'd be* cross'd *then, an he could.*] The poet does not mean here, that he would be *cross'd* in humour, but that he would have his hand *cross'd* with money, if he could. He is playing on the word, and alluding to our old silver penny, used before K. Edward the first's time, which had a *cross* on the reverse with a crease, that it might be more easily broke into halves and quarters, half-pence and farthings. From this penney, and other pieces, was our common expression derived, *I have not a* cross *about me*; *i. e.* not a piece of money. THEOBALD.

477. ———*eyes behind*;] To see the miseries that are following her. JOHNSON.

478, ——*for his mind.*] For nobleness of soul. JOHNSON.

484.

484. ————*lo*

Advance *this jewel*;——] To prefer it; to raise it to honour by wearing it. JOHNSON.

536. *I tell you true.*——] The other modern editions:

I'll *tell you.*—— JOHNSON.

539. ——*'tis not enough to give;*

Methinks, *I could deal kingdoms*——] *i. e.* I could dispense them on every side with an ungrudging distribution, like that with which I could deal out cards. STEEVENS.

546. *In defiled land,*——] This is the old reading, which apparently depends on a very low quibble. Alcibiades is told, *that his estate lies in a* pitch'd *field.* Now *pitch*, as Falstaff says, *doth defile.* Alcibiades therefore replies, that his estate lies *in defiled land.* This, as it happened, was not understood, and all the editors published,

I defy land,—— JOHNSON.

We should read—"*Ay*, [I] defiled land, my lord;" for so the passage stands in the first folio. "I *defy* land," is the corrupt reading of the second folio.

MALONE.

550. *All to you.*——] *i. e.* all good wishes, or all happiness to you. So, *Macbeth:*

"*All to all.*" STEEVENS.

555. Serving *of becks,*——] To *serve a beck*, means, *to pay a courtly obedience to a nod.* Thus, in *The Death of Robert Earl of Huntington*, 1601:

"And

" And with a low *beck*
" Prevent a sharp check."

Again, in *The Play of the Four P's*, 1569:

" Then I to every soul again,
" Did give a *beck* them to retain."

In *Ram-alley* or *Merry Tricks*, 1611, I find the same word:

" I had my winks, my *becks*, treads on the toe."

Again, in Heywood's *Rape of Lucrece*, 1630:

" ——wanton looks,
" And privy *becks*, savouring incontinence."

Again, in Lilly's *Woman in the Moon*, 1597:

" And he that with a *beck* controuls the heavens."

It happens that the word *beck* has no less than four distinct significations. In Drayton's *Polyolbion*, it is enumerated among the appellations of *small streams of water*. In Shakspere's *Antony and Cleopatra*, it has its common meaning—*a sign of invitation made by the hand*. In *Timon*, it appears to denote a *bow*, and in Lylly's play, a *nod of dignity or command*, as well as in *Marius and Sylla*, 1594:

" Yea Sylla with a *beck* could break thy neck."

Again, in the interlude of *Jacob and Esau*, 1568:

" For what, O Lord, is so possible to man's judgment
" Which thou canst not with a *beck* perform incontinent?"

STEEVENS.

See Surrey's Poems, p. 29.

" And with a *becke* full lowe he bowed at her feete."

TYRWHITT.

556.

556. *I doubt, whether their* legs, &c.] He plays upon the word *leg*, as it signifies a *limb* and a *bow* or *act of obeisance.* JOHNSON.

565. ——*I fear me, thou*
Wilt give away thyself in paper *shortly:*] *i. e.* be ruin'd by his securities entered into. WARBURTON.

574. *Thy heaven*—] The pleasure of being flattered. JOHNSON.

ACT II.

Line 7. ——*TWENTY*——] Perhaps, *twain.* FARMER.

10. ——— *No porter at his gate;*
But rather one that smiles, and still invites] *Sternness* was the characteristick of a porter. There appeared at Killingworth castle, " a *porter*, tall of parson, big of lim, and *stearn* of *countinauns.*" FARMER.

17. ——*be not* ceas'd] *i. e.* stopp'd. So, in *Claudius Tiberius Nero*, 1607:

" Why should Tiberius' liberty be *ceased.*"

Again, in the *Valiant Welchman*, 1615:

" ——pity thy people's wrongs,
" And *cease* the clamours both of old and young."

STEEVENS.

18. ——*nor* then *silenc'd*,—] The old copy reads—*when.* STEEVENS.

32. ——*a naked gull,*] A *gull* is a bird as remarkable for the poverty of its feathers, as a phœnix is supposed to be for the richness of its plumage.

STEEVENS.

33. Which *flashes*, &c.] *Which*, the pronoun relative, relating to *things*, is frequently used, as in this instance, by Shakspere, instead of *who*, the pronoun relative, applied to *persons*. The use of the former instead of the latter is still preserved in the Lord's prayer.

STEEVENS.

43. ——*Never mind*

Was to be so unwise, to be so kind.] Of this mode of expression, conversation affords many examples: "I was always to be blamed, whatever happened." "I am in the lottery, but I was always to draw blanks."

JOHNSON.

48. *Good even, Varro:*——] It is observable, that this *good evening* is before dinner; for Timon tells Alcibiades, that they will *go forth again as soon as dinner's done*, which may prove that by *dinner* our author meant not the *cœna* of ancient times, but the mid-day's repast. I do not suppose the passage corrupt: such inadvertencies neither author nor editor can escape.

There is another remark to be made. Varro and Isidore sink a few lines afterwards into the servants of Varro and Isidore. Whether servants, in our author's time, took the names of their masters, I know not. Perhaps it is a slip of negligence.

JOHNSON.

In the old copy it stands: *Enter Caphis, Isidore, and Varro.*——

STEEVENS.

Good

Good even, or, as it is sometimes less accurately written, *Good den*, was the usual salutation from *noon*, the moment that Good-morrow became improper. This appears plainly from the following passage. *Romeo and Juliet*, act II. sc. iv.

" *Nurse.* God ye good morrow, gentlemen.

" *Mercutio.* God ye *good den*, fair gentlewoman.

" *Nur.* Is it *good den?*

" *Merc.* 'Tis no less I tell you; for the ..... hand of the dial is now upon .... *noon.*"

So, in Hamlet's greeting to Marcellus. Act I. scene i. Sir T. Hanmer and Dr. Warburton, not being aware, I presume, of this wide sense of *Good even*, have altered it to *Good morning*; without any necessity, as from the course of the incidents, precedent and subsequent, the day may well be supposed to be turn'd of *noon*.

TYRWHITT.

56. ——*we'll forth again,*] *i. e.* to hunting. It may be here observed, that in our author's time it was the custom to hunt as well after dinner as before. Thus in *Laneham's Account of the Entertainment at Kenelworth Castle*, we find, that Queen Elizabeth always, while there, hunted in the afternoon. So, in *Tancred and Gismunda*, 1592, Act II. sc. i.

" He means *this evening* in the park to hunt."

REED.

66. *That with your other noble parts you'll suit,*] *i. e.* that you will behave on this occasion in a manner consistent with your other noble qualities.

STEEVENS.

84. ——*of* broken *bonds*,] The first folio reads:

——*of debt*; *broken bonds*. STEEVENS.

94. *Enter Apemantus, and a Fool.*] I suspect some scene to be lost, in which the entrance of the fool, and the page that follows him, was prepared by some introductory dialogue, in which the audience was informed that they were the fool and page of Phrynia, Timandra, or some other courtesan, upon the knowledge of which depends the greater part of the ensuing jocularity. JOHNSON.

107. ——*Poor rogues, and usurers' men! bawds*, &c.] This is said so abruptly, that I am inclined to think it misplaced, and would regulate the passage thus:

Caph. *Where's the fool now?*

Apem. *He last ask'd the question.*

All. *What are we, Apemantus?*

Apem. *Asses.*

All. *Why?*

Apem. *That you ask me what you are, and do not know yourselves. Poor rogues, and usurers' men! bawds between gold and want! Speak*, &c.

Thus every word will have its proper place. It is likely that the passage transposed was forgot in the copy, and inserted in the margin, perhaps a little beside the proper place, which the transcriber wanting either skill or care to observe, wrote it where it now stands. JOHNSON.

117. *She's e'en setting on water to* scald, &c.] The old name for the disease got at Corinth was the *brening*,

ning, and a sense of *scalding* is one of the first symptoms. JOHNSON.

The same thought appears in the *Old Law*, by Massinger:

" ——look parboil'd
" As if they came from Cupid's *scalding*-house."
STEEVENS.

It was anciently the practice, and in inns perhaps still continues, to scald off the feathers of poultry, instead of plucking them. Chaucer hath referred to it, in his *Romaunt of the Rose*, 6820:

" Without *scalding* they hem *pulle*." HENLEY.

118. *'Would we could see you at Corinth.*] A cant name for a bawdy-house, I suppose, from the dissoluteness of that ancient Greek city; of which Alexander ab Alexandro has these words: " CORINTHI *super mille prostitutæ in templo Veneris assiduæ degere, & inflammata libidine quæstui meretricio operam dare, & velut sacrorum ministræ Deæ famulari solebant.*" Milton, in his *Apology for Smectymnus*, says: " Or searching for me at the Bordellos, where, it may be, he has lost himself, and raps up, without pity, the sage and rheumatic old prelatess, with all her young *Corinthian* laity, to enquire for such a one." WARBURTON.

121. ——*my* master's *page.*] In the first passage the Fool speaks of his *master*, in the second of his *mistress*. In the old copy it is *master* in both places. It should rather, perhaps, be *mistress* in both, as it is in a following and a preceding passage:

" *All.* How does your *mistress?*"

" *Fool.* My *mistress* is one, and I am her fool."

STEEVENS.

161. ——*than's artificial one*—] Meaning the celebrated philosopher's stone, which was in those times much talked of. Sir Thomas Smith was one of those who lost considerable sums in seeking of it.

JOHNSON.

Sir Richard Steele was one of the last eminent men who entertained hopes of being successful in this pursuit. His laboratory was at Poplar, a village near London, and is now converted into a garden-house.

STEEVENS.

204. ——*and at length*

How goes *our reckoning?*] It is common enough to propose, interrogatively, that of which neither the speaker nor the hearer has any doubt.

JOHNSON.

215. *With riotous* feeders;] *Feeders* are servants, whose low debaucheries are practised in the *offices* of a house. See a note on *Anthony and Cleopatra*, act III. sc. xi. " ——one who looks on *feeders.*" It appears that what we now call *offices*, were anciently called *houses of office.* So, in Chaucer's *Clerkes Tale*, late edit. v. 8140:

" *Houses of office* stuffed with plentee

" Ther mayst thou see of deinteous vittaille."

STEEVENS.

218. ——*a wasteful cock*] Is what we call a *waste pipe*; a pipe which is continually running, and thereby prevents

prevents the overflow of cisterns and other reservoirs, by carrying off their superfluous water. This circumstance served to keep the idea of Timon's unceasing prodigality in the mind of the steward, while its remoteness from the scenes of luxury within the house, was favourable to meditation. COLLINS.

231. *No villanous bounty yet hath past my heart;*
Unwisely, not ignobly, have I given.] Every reader must rejoice in this circumstance of comfort which presents itself to Timon, who, although beggar'd through want of prudence, consoles himself with reflection, that his ruin was not brought on by the pursuit of guilty pleasures. STEEVENS.

236. *And try the* argument——] *Argument* for nature. WARBURTON.

How *argument* should stand for nature I do not see. But the licentiousness of our author forces us often upon far fetched expositions. *Argument* may mean *content*, as the *arguments* of a book; or for *evidences* and *proofs*. JOHNSON.

260. ——*I knew it the most* general *way*] *General* is not speedy, but *compendious*, the way to try many at a time. JOHNSON.

271. ——*intending*——] Is *regarding*, *turning their notice* to other things. JOHNSON.

To *intend* and to *attend* had anciently the same meaning. So, in the *Spanish Curate* of Beaumont and Fletcher:

"Good sir, *intend* this business." STEEVENS.

272. ——*and these hard* fractions,] Flavius, by *fractions*,

tions, means *broken* hints, *interrupted* sentences, *abrupt* remarks. JOHNSON.

273. ——*half-caps*,——] A *half-cap* is a *cap* slightly moved, not put off. JOHNSON.

——cold-moving *nods*,] *Cold-moving* is the same as coldly-moving. So—*perpetual-sober* god, for *perpetually* sober; *lazy-pacing clouds*—*loving-jealous*—*flattering-sweet*, &c.—Such distant and uncourteous salutations are properly termed *cold-moving*, as proceeding from a cold and unfriendly disposition. MALONE.

277. *Have their ingratitude in them* hereditary:] *Hereditary*, for by natural constitution. But some distempers of natural constitution being called *hereditary*, he calls their ingratitude so. WARBURTON.

280. *And nature as it grows again toward earth,*
Is fashion'd for the journey, dull and heavy.——]

The same thought occurs in *The Wife for a Month*, of Beaumont and Fletcher:

" *Beside, the fair soul's old too, it grows covetous,*
" *Which shews all honour is departed from us,*
" *And we are earth again.*" STEEVENS.

289. *Bid him suppose, some* good *necessity*
Touches his friend,——] *Good*, as it may afford *Ventidius* an opportunity of exercising his bounty, and relieving his friend, in return for his former kindness: —or, some *honest* necessity, not the consequence of a *villanous and ignoble bounty*. I rather think this latter is the meaning. MALONE.

ACT. III.

Line 8. ——*VERY* respectively *welcome*, &c.] *i. e.* respectfully. STEEVENS.

45. ——*three* solidares——] I believe this coin is from the mint of the poet. STEEVENS.

49. *And we alive, that liv'd?*——] *i. e.* And we who were alive then, alive now. As much as to say, *in so short a time.* WARBURTON.

54. *Let molten coin be thy damnation,*] Perhaps the poet alludes to the punishment inflicted on M. Aquilius by Mithridates. In the *Shepherd's Calendar*, however, Lazarus declares himself to have seen in hell "a great number of wide cauldrons and kettles, full of boyling lead and oyle, with other hot metals molten, in the which were plunged and dipped the covetous men and women, and to fullfill and replenish them of their insatiate covetise."

Again, in an ancient bl. let. ballad, entitled *The Dead Man's Song*:

"And ladles full of *melted gold*
"Were poured downe their throates."

STEEVENS.

57. *It* turns *in less than two nights?*——] Alluding to the *turning* or acescence of milk. JOHNSON.

59. *Unto his honour*——] Thus the old copy. What *Flaminius* seems to mean is,—This slave (to the honour of his character) has, &c. STEEVENS.

63.

63. ——*of nature*] *Flaminius* considers that nutriment which *Lucullus* had for a length of time received at *Timon*'s table, as constituting a great part of his animal system. STEEVENS.

77. ——*to borrow so many talents,*——] Such is the reading of the old copy. *So many* is not an uncommon colloquial expression for an indefinite number. The stranger might not know the exact sum. STEEVENS.

88. ——*yet, had he* mistook *him, and sent to me,*——] *Lucius* has just declared, that he had fewer presents from *Timon* than *Lucullus* had received, who therefore ought to have been the first to assist him. Yet, says he, had *Timon mistook him*, or overlooked that circumstance, and sent to me, I should not have denied, &c. STEEVENS.

107. *If his occasion were not* virtuous,] The meaning may be;—If he did not want it for a good use. JOHNSON.

Dr. Johnson's explication is certainly right.—We had before,

"Some *good necessity* touches his friend."

MALONE.

108. ——*half so* faithfully.] *Faithfully*, for fervently. WARBURTON.

114. ——*that I should purchase the day before for a little* part, *and undo a great deal of honour?*——] By purchasing what brought me but little honour, I have lost the more honourable opportunity of supplying the wants of my friend. Dr. Farmer, however, suspects a quibble between *honour* in its common acceptation,

tation, and *honour* (*i. e.* the *lordsip* of a place) in a legal sense. See Jacobs' Law Dictionary. STEEVENS.

145. ——*in repect of his,*] *i. e.* considering *Timon*'s claim for what he asks. WARBURTON.

——*in respect of his,*] i. e. *in respect of his* fortune, what *Lucius* denies to *Timom* is in proportion to what *Lucius* possesses, less than the usnal alms given by good men to beggars. JOHNSON.

Does not *his*, refer to the *lip of Timon?*——Though Lucius himself drink from a silver cup which was *Timon's* gift to him, he refuses to *Timon*, in return, drink from any cup. HENLEY.

155. *I would have put my wealth into* donation,
And the best half should have return'd *to him,*]

Hanmer reads,

I would have put my wealth into partition,
And the best half should have attorn'd *to him.*

Dr. Warburton receives *attorn'd*. The only difficulty is in the word *return'd*, which, since he had received nothing from him, cannot be used but in a very low and licentious meaning. JOHNSON.

Had his necessity made use of me, I would have put my fortune into a condition to be alienated, and the best half of what I had gained myself, or received from others, should have found its way to him. Either such licentious exposition must be allowed, or the passage must remain in obscurity, as some readers may not chuse to receive Hanmer's emendation.

There is, however, such a word as *attorn'd*. See Holinshed's *Reign of K. Richard II.* p. 418: "——they plainly

plainly told him they would not *atturne* to him, nor be under his jurisdiction," &c. The following lines in *Hamlet*, act ii. scene ii. persuade me that my explanation of—*put my wealth into donation*—is very doubtful:

" *Put* your dread pleasures more into *command*
" Than to entreaty."

Again, in *Cymbeline*, act iii. scene iv.

" And mad'st me *put into contempt* the suits
" Of princely fellows," &c.

Perhaps the stranger means to say, I would have treated my wealth as a present originally received from him, and on this occasion have return'd him the half of that whole for which I supposed myself to be indebted to his bounty. STEEVENS.

162. *And now Ventidius is wealthy too,*
Whom he redeem'd from prison:——] This circumstance likewise occurs in the annonymous unpublished comedy of *Timon*:

" O yee ingrateful! have I freed yee
" From bonds in prison, to requite me thus,
" To trample ore mee in my misery?"

MALONE.

166. *They have all been* touch'd,——] i. e. *tried*, alluding to the *touchstone*. JOHNSON.

172. The original reading is,

——*his friends, like physicians*
Thrive, *give him over*:] Perhaps the following passage in Webster's *Dutchess of Malfy* is the best comment:

" ——Phy-

" ———Physicians thus
" *With their hands full of money*, use to *give o'er*
" Their patients."

The passage will then mean:——" His friends, like physicians, thrive by his bounty and fees, and either *relinquish, and forsake him*, or give his case up as desperate." *To give over* in the *Taming of the Shrew* has no reference to the irremediable condition of a patient, but simply means to leave, to forsake, to quit;

" And therefore let me be thus bold with you
" *To give you over* at this first encounter,
" Unless you will accompany me thither."

STEEVENS.

The passage quoted by Mr. Steevens from *The Dutchess of Malfy*, is a strong confirmation of the old reading; for Webster appears both in that and in another piece of his *(The White Devil)* to have frequently imitated Shakspere. MALONE.

185. *I had such* a courage——] Such an ardour, such an eager desire. JOHNSON.

188. *Excellent*, &c.] I suppose the former part of this speech to have been originally written in verse, as well as the latter; though the players having printed it as prose (omitting several syllables necessary to the metre) it cannot now be restored without such additions as no editor is at liberty to insert in the text.

STEEVENS.

189. —*The devil knew* not *what he did*,——] I cannot but think that the negative *not* has intruded into this

passage, and the reader will think so too, when he reads Dr. Warburton's explanation of the next words.

JOHNSON.

193. ——*will set him clear* ;——] The meaning, I think, is this :—The devil did not know what he was about [or how much his reputation for wickedness would be diminished] when he made man crafty: he thwarted himself [by thus raising up rivals to contend with him in iniquity, and at length to surpass him ;] and I cannot but think that at last the enormities of mankind will rise to such a height, as to make even Satan himself, in comparison, appear (what he would least of all wish to be) spotless and innocent.

Clear is in many other places used by our author and the contemporary writers, for *innocent*.

MALONE.

194. ——*takes* virtuous copies *to be wicked; like those*, &c.] This is a reflection on the puritans of that time. These people were then set upon the project of new-modelling the ecclesiastical and civil government according to scripture rules and examples; which makes him say, that *under zeal* for the word of God, they *would set whole realms on fire*. So Sempronius pretended to that warm affection and generous jealousy of friendship, that is affronted, if any other be applied to before it. At best the similitude is an awkward one: but it fitted the *audience*, though not the *speaker*.

WARBURTON.

203. ——*keep his house.*] *i. e.* keep within doors for fear of duns.

JOHNSON.

204. ——*Lucius*,——] Lucius is here again for the servant of Lucius. JOHNSON.

222. ——*a prodigal's course*
Is like the sun's;——] That is, like him in blaze and splendour.

" *Soles occidere & redire possunt.*" Catul.
JOHNSON.

239. *I am weary of this charge*,——] That is, of this *commission*, of this *employment*. JOHNSON.

246. *Else, surely*, his *had equall'd.*] Should it not be, *Else, surely*, mine *had equall'd*. JOHNSON.

The meaning of the passage is: *Your master, it seems, had more confidence in lord Timon than mine, otherwise his (i. e.* my master's) *debt (i. e.* the money due to him from Timon) *would certainly have been as great as your master's (i. e.* as the money which Timon owes to your master); that is, my master being as rich as your's, could and would have advanced Timon as large a sum as your master has advanced him, if he (my master) had thought it prudent to do so.

REMARKS.

278. *Enter* Servilius.] It may be observed that Shakspere has unskilfully filled his Greek story with Roman names. JOHNSON.

304. *Knock me down with 'em*,——] Timon quibbles. They present their written *bills*; he catches at the word, and alludes to the *bills*, or battle-axes, which the ancient soldiery carried, and were still used by the watch in Shakspere's time. See the scene between Dogberry, &c. in *Much ado about Nothing*. STEEVENS.

327. *Lucius, Lucullus,* &c.] The old copy reads: *Lucius, Lucullus, and Sempronius Vllorxa: all.*

STEEVENS.

349. *He is a man,* &c.] I have printed these lines after the original copy, except that, for *an honour*, it is there, *and honour*. JOHNSON.

——*setting* his fate *aside,*] *i. e.* putting this action of his, which was pre-determined by fate, out of the question. STEEVENS.

356. ——*and* unnoted *passion*

He did behave *his anger, ere 'twas spent,*] I would rather read:

——*and unnoted passion*

He did behave, ere was his anger spent.

Unnoted passion means, I believe, an uncommon command of his passion, such a one as has not hitherto been observed. *Behave his anger* may, however, be right. In Sir W. Davenant's play of the *Just Italian*, 1630, *behave* is used in as singular a manner:

"How well my stars *behave* their influence."

Again:

"——You an Italian, sir, and thus

"*Behave* the knowledge of disgrace!"

In both these instances, to *behave* is to *manage*.

STEEVENS.

359. *You undergo too* strict *a paradox,*] You undertake a paradox too *hard*. JOHNSON.

382. ——*what make we*

Abroad?——] *What do we,* or *what have we to do in the field?* JOHNSON.

385

385. *The ass, more captain than the lion*; &c.] I would regulate and point these lines thus:

Why do fond men expose themselves to battle,
And not endure all threats? sleep on't, and let
The foes quietly cut their throats, without
Repugnancy? If there be such valour
In the bearing, what make we abroad! why
Then, women are more valiant that stay
At home; if bearing carry it, the ass
More captain than the lion, and the felon, &c.

As the words—*more captain* than the lion—are found in the old copy, on what principle can they be changed, however harsh the phrase may sound to our ears?—That it was the author's, appears, I think, not only from the introduction to this speech of Alcibiades:—

"My lord, then under favour pardon me
"If I speak like a *captain*:"———

but from Shakspere's 66th Sonnet, where the word *captain* is used with at least as much harshness as in the text:

"And captive good attending *captain* ill."

Again, in another of his Sonnets:

"Like stones of worth they thinly placed are,
"Or *captain* jewels in the carkanet." MALONE.

390. ——*sinn'd extremest* gust;] I believe *gust* means *rashness*. The allusion may be to a sudden *gust of wind*. STEEVENS.

391. ——*by* mercy, *'tis most just*.] The meaning, I think is, Homicide in our own defence, *by a merciful*

and lenient interpretation of the laws, is considered as justifiable. MALONE.

404. ——*with* 'em ;——] The folio, *with* him. JOHNSON.

405. *He has made too much plenty with 'em ; he*
Is a sworn rioter ; *he has a sin*
That often drowns him, and takes his valour pri-
soner:] I would rather regulate these lines thus :

He has made too much plenty with them ; he's
A sworn rioter : he has a sin that often
Drowns him, and takes his valour prisoner.

The expression, *a sworn rioter*, seems to be similar to that of *sworn brothers*. See Mr. Whalley's note on *King Henry* V. Act I. MOLONE.

418. ——*your reverend ages love*
Security,——] He charges them obliquely with being usurers. JOHNSON.

433. ——*I should prove so* base,] *Base*, for dishonour'd. WARBURTON.

436. *Do you dare our anger ?*
'Tis in few *words, but spacious in effect* ;] This reading may pass, but perhaps the author wrote :
——*our anger ?*
'Tis few in *words, but spacious in effect*. JOHNSON.

444. *And not to swell our spirit*,] *Not to swell our spirit*, I believe, means, *not to put ourselves into any tumour of rage*, take our definitive resolution. So, in *King Henry* VIII. act III. sc. i.

" The hearts of princes kiss obedience,

" So

" So much they love it: but, to stubborn spirits,
" They *swell* and grow as terrible as storms."

STEEVENS.

463. *Upon that were my thoughts* tiring,——] A hawk, I think, is said to *tire*, when she amuses herself with pecking a pheasant's wing, or any thing that puts her in mind of prey. To *tire* upon a thing, is therefore, to be *idly employed upon it*. JOHNSON.

525. ——*your diet shall be in all places alike.*——] See a note on the *Winter's Tale*, Act I. sc. i. STEEVENS.

548. *Is your* perfection—] *Perfection* for exact or perfect likeness. WARBURTON.

Your *perfection* is *the highest of your excellence.*

JOHNSON.

551. ——*Live loath'd, and long,*] This thought has occurred twice before:

" ——let not that part
" Of nature my lord paid for, be of power
" To expel sickness, but *prolong his hour*:"

Again:

" Gods keep you *old* enough," &c. STEEVENS.

554. ——*time's flies,*] Flies of a season. JOHNSON.

555. ——*minute-jacks!*] A *minute-jack* is what was called formerly a *Jack of the clock-house*; an image whose office was the same as one of those at St. Dunstan's church in Fleet-street. See Sir John Hawkins's note on a passage in *Richard* III. STEEVENS.

556. ——*the infinite malady*] Every kind of disease incident to man and beast. JOHNSON.

ACT IV.

Line 1. ——YET *confusion*——] Hanmer reads, *let* confusion; but the meaning may be, *though by such confusion all things seem to hasten to dissolution*, yet *let not dissolution come, but the miseries of* confusion *continue.*

JOHNSON.

42. *Enter Flavius,*] Nothing contributes more to the exaltation of Timon's character than the zeal and fidelity of his servants. Nothing but real virtue can be honoured by domesticks; nothing but impartial kindness can gain affection from dependents.

JOHNSON.

74. *O, the* fierce *wretchedness*——] I believe *fierce* is here used for *hasty, precipitate.* Perhaps it is employed in the same sense by Ben Jonson in his *Poetaster:*

" And Lupus, for your *fierce* credulity,
" One fit him with a large pair of ears."

In another play our author has *fierce vanities.* In all instances it may mean *glaring, conspicuous, violent.* So, in Ben Johnson's *Bartholomew Fair,* the Puritan says:

" Thy hobby-horse is an idol, a *fierce* and rank idol."

STEEVENS.

82. ——*Strange, unnsual* blood,] In the *Yorkshire Tragedy,* 1609, attributed to Shakspere, *blood* seems to be used for *inclination, propensity*:

" For 'tis our *blood* to love what we are forbidden."

Strange

Strange, unusual blood, may therefore mean, strange unusual disposition. STEEVENS.

96. ——*thy sister's orb*] That is, the moon's, this *sublunary* world. JOHNSON.

101. ——*Not nature,*

To whom all sores lay siege,——] The meaning I take to be this: *Brother, when his fortune is enlarged, will scorn brother*; for this is the general depravity of human nature, which, *besieged as it is by misery*, admonished as it is by want and imperfection, when *elevated by fortune, will despise* beings of *nature like its own.* JOHNSON.

106. *It is the* pastor *lards the* brother's *sides,*

The want that makes him leave.——] Dr. Warburton found the passage already changed thus:

It is the pasture *lards the* beggar's *sides,*

The want that makes him lean.

And upon this reading of no authority, raised another equally uncertain.

Alterations are never to be made without necessity. Let us see what sense the genuine reading will afford. Poverty, says the poet, *bears contempt hereditary*, and *wealth native honour*. To illustrate this position, having already mentioned the case of a poor and rich brother, he remarks, that this preference is given to wealth by those whom it least becomes; *it is the* pastour *that greases or* flatters *the rich* brother, and will grease him on till *want make him leave*. The poet then goes on to ask, *Who dares to say this man*, this pastour, *is a flatterer*; the crime is universal; through all the world

world *the learned pate*, with allusion to the pastour, *ducks to the golden fool.* If it be objected, as it may justly be, that the mention of a pastour is unsuitable, we must remember the mention of *grace* and *cherubims* in this play, and many such anachronisms in many others. I would therefore read thus:

It is the pastour lards the brother's sides,
'Tis *want that makes him leave.*

The obscurity is still great. Perhaps a line is lost. I have at least given the original reading. JOHNSON.

I am strongly inclined to Dr. Warburton's emendation. In *As you like It* we have—"*good pasture* makes *fat sheep*;" and in *King Richard II.* quarto, 1615, as also in the folio, we again find *pastors* printed by mistake for *pastures:*

"————————and bedew
"Her *pastors'* grasse with faithful English blood."

Leave in the old copy is only *leane* with the *n* inverted. it was rightly corrected in the second folio.

MALONE.

Perhaps Shakspere wrote *pasterer*, for I meet with such a word in Greene's *Farewell to Follie*, 1617, "Alexander before he fell into the Persian delicacies, refused those cooks and *pasterers* that Ada queen of Caria sent to him." There is likewise a proverb among Ray's collection, which seems to afford much the same meaning as this passage in Shakspere. "Every one basteth the fat hog, while the lean one burneth."

STEEVENS.

110. ———*for every* grize *of fortune*] *Grize* for step or degree. POPE.

117. ——fang *mankind!*——] *i. e.* seize, gripe. This verb is used by Decker in his *Match me at London*, 1631:

" ——bite any catchpole that *fangs* for you."

STEEVENS.

121. ——*no idle votarist:*——] No insincere or inconstant supplicant. *Gold* will not serve me instead of *roots.* JOHNSON.

———*you* clear heavens!] This may mean either ye *cloudless skies*, or *ye deities exempt from guilt.* Shakspere mentions the *clearest gods* in *K. Lear*; and in *Acolastus*, a Comedy, 1540, a stranger is thus addressed, " Good stranger or alyen, *clere* guest," &c. Again, in the *Rape of Lucrece:*

" Then Collatine again by Lucrece side,
" In his *clear* bed might have reposed still."

i. e. his *uncontaminated* bed. STEEVENS.

124. ———*Why this*
Will lug your priests and servants from your sides;] Aristophanes, in his *Plutus*, act V. sc. ii. makes the priest of Jupiter desert his service to live with Plutus. WARBURTON.

126. *Pluck* stout *men's pillows from below their heads:*] *i. e.* men who have strength yet remaining to struggle with their distemper. This alludes to an old custom of drawing away a pillow from under the heads of men in their last agonies, to make their departure the easier. WARBURTON.

129. ——*the hoar leprosy*——] So in P. Holland's Translation of Pliny's *Nat. Hist.* b. xxviii. c. 12:

" the *foul white leprie* called *elephantiasis.*"

STEEVENS.

132. *That makes the* wappen'd *widow wed again* ;] *Waped* or *wappen'd* signifies both sorrowful and terrified, either for the loss of a good husband, or by the treatment of a bad. But gold, he says, can overcome both her affection and her fears. WARBURTON.

In the comedy of the *Roaring Girl*, by Middleton and Decker, 1611, I meet with a word very like this, which the reader will easily explain for himself, when he has seen the following passage:

" Moll. And there you shall *wap* with me.

" Sir B. Nay, *Moll*, what's that *wap?*

" Moll. *Wappening* and niggling is all one, the

" rogue my man can tell you."

Again, in Ben Jonson's Masque of *Gypsies Metamorphosed:*

" Boarded at Tappington,

" *Bedded* at *Wappington.*"

Again, in *Martin Mark-all's Apologie to the Bel-man of London*, 1610: " *Niggling* is company-keeping with a woman; this word is not used now, but *wapping*, and thereof comes the name *wapping*-morts for whores."

It must not, however, be concealed, that Chaucer, in the *Complaint of Annelida*, line 217, uses the word with the sense in which Dr. Warburton explains it:

" My sewertye in *waped* countenance."

Wappened, according to the quotations I have already given, would mean—*The widow whose curiosity and passions had been already gratified.* So in *Hamlet*:

" The instances that second marriage move,
" Are base respects of *thrift*, but none of love."

And if the word *defunct*, in *Othello*, be explained according to its primitive meaning, the same sentiment may be discovered there. There may, however, be some corruption in the Text. After all, I had rather read—*weeping* widow. So in the ancient black letter ballad entitled *The little Barley Corne*:

" 'Twill make a *weeping widow* laugh,
" And soon incline to pleasure." STEEVENS.

The following passage in *The Two Noble Kinsmen* induces me to think that *wappen'd* means *stale*:

" ——We come towards the gods
" Young and *unwapper'd*, not halting under crimes
" Many and stale."

I suppose we should have read *unwappen'd*, or perhaps in the text we ought to read——the *wapper'd widow*. MALONE.

I believe, *unwapper'd* means undebilitated by venery, *i. e.* not *halting under crimes many and stale*. STEEVENS.

Mr. Tyrwhitt explains *wap'd* in the line cited from Chaucer by *stupified*; a sense which accords with the other instances adduced by Mr. Steevens, as well as with Shakspere.—The *wappen'd* widow, is one who is no longer alive to those pleasures, the desire of which was her first inducement to marry. HENLEY.

135. *To the* April *day again.*——] That is, to the *Wedding day*, called by the poet, satirically, *April day*, or *fool's day.* JOHNSON.

The *April day* does not relate to *the widow*, but to the other *deceased female*, who is represented as the *outcast of an hospital.* She it is whom gold *embalms and spices* to the *April day again: i. e.* gold restores her to all the *freshness and sweetness* of youth. Such is the power of gold, that it will

" ——make black, white; foul, fair;
" Wrong, right;" &c.

A quotation or two may perhaps support this interpretation. Sidney's *Arcadia*, p. 262. edit. 1633: " Do you see how the spring time is full of flowers, decking itself with them, and not aspiring to the fruits of autumn? What lesson is that unto you, but that in the *April of your age* you should be like April."

Again, in Stephens's *Apology for Herodotus*, 1607, "He is a young man, and in the *April of his age.*" Peacham's *Compleat Gentleman*, chap. iii. calls *youth* " the *April* of man's life." Shakspere's Sonnet, entitled *Love's Cruelty*, has the same thought:

" Thou art thy mother's glass, and she in thee
" Calls back the lovely *April* of her prime."

Daniel's 31st sonnet has, "—the *April* of my years." Master Fenton " smells *April* and May." TOLLET.

138. *Do thy right nature.*—] Lie in the earth where nature laid thee. JOHNSON.

Thou'rt quick,] Thou hast life and motion in thee. JOHNSON.

160.

160. *I will not kiss thee* ;—] This alludes to an opinion in former times, generally prevalent, that the venereal infection transmitted to another, left the infector free. I will not, says Timon, take the rot from thy lips by kissing thee. JOHNSON.

Thus the *Humourous Lieutenant* says:

" He has some wench, or such a toy to kiss over,
" Before he go: 'would I had such another,
" *To draw this foolish pain down.*" STEEVENS.

171. ——*If*

Thou wilt not promise, &c.] That is, however thou may'st act, since thou art man, hated man, I wish thee evil. JOHNSON.

183. *Be a whore still! They love thee not, that use thee;*
Give them diseases, leaving with thee their lust:
Make use of thy salt hours, &c.] There is here a slight transposition. I would read:

——*They love thee not that use thee,*
Leaving with thee their lust; give them dieases,
Make use of thy salt hours, season the slaves
For tubs and baths;—— JOHNSON.

187. *To the* tub-fast, *and the diet.*] The author alludes to the lues venerea, and its effects. At that time the cure of it was performed either by guaiacum, or mercurial unctions: and in both cases the patient was kept up very warm and close; that in the first application the sweat might be promoted; and lest in the other, he should take cold, which was fatal. "The regimen for the course of guaiacum (says Dr. Freind

in his *History of Physick*, vol. II. p. 380.) was at first strangely circumstantial; and so rigorous, that the patient was put into a dungeon in order to make him sweat; and in that manner, as Fallopius expresses it, the bones, and the very man himself, was macerated." Wiseman says, in England they used a *tub* for this purpose, as abroad, a cave, or oven, or dungeon. And as for the unction it was sometimes continued for thirty-seven days (as he observes, p. 375.) and during this time there was necessarily an extraordinary *abstinence* required. Hence the term of the *tub-fast*.

WARBURTON.

In Jasper Maine's *City Match*, 1639:

" ———You had better match a ruin'd bawd,
" One ten times cur'd by sweating, and the *tub*."

The diet was likewise a customary term for the regimen prescribed in these cases. So, in *Springes to catch Woodcocks*, a collection of Epigrams, 1606:

" Priscus gave out, &c.———
" Priscus had tane *the diet* all the while."

Again, in another Collection of ancient Epigrams called the *Mastive*, &c.

" She took not *diet* nor the sweat in season."

So, in Beaumont and Fletcher's *Knight of the burning Pestle*:

" ———whom I *in diet* keep,
" Send lower down into the cave,
" And in a *tub* that's heated smoaking hot," &c.

Again, in the same play:

" ——caught

" ——caught us, and put us in a *tub*,
" Where we this two months sweat, &c.
" This bread and water hath our *diet* been," &c.

STEEVENS.

Of the tub mentioned in this note there is a print in *Holmes's Storehouse of Armory and Blazon*, with an account of it in book III. chap. xi. p. 421. which the reader, whose curiosity is alive to such subjects, may be referred to. M. C. T.

213. *Be as a plenatory plague, when Jove*
Will o'er some high-vic'd city hang his poison
In the sick air:——] This is wonderfully sublime and picturesque. WARBURTON.

We meet with the same image again in *King Richard II.*

" ——————or suppose,
" Devouring *Pestilence hangs* in our *air*."

MALONE.

224. ——exhaust *their mercy*;] *Exhaust* here signifies literally to *draw forth*. JOHNSON.

225. ——*bastard*——] An allusion to the tale of Oedipus. JOHNSON.

227. *Swear against objects*;] So in our author's 152d sonnet:

" Or made them *swear against the thing they see*."

STEEVENS.

239. *And to make* whores *a bawd*.] i. e. *enough to make a whore leave whoring, and a bawd leave making of whores.*

JOHNSON.

243. *The immortal gods that hear you,——*] The same thought is found in *Antony and Cleopatra*, act i. scene iii.

"Though you with swearing *shake the throned gods.*"

Again, in the *Winters Tale:*

"Though you would seek to unsphere the stars with oaths." STEEVENS.

244. *I'll trust to your conditions:——*] You need not swear to continue whores, I will trust to your inclinations. JOHNSON.

248. *And be no turn-coats:——*] By an old statute, those women who lived in a state of prostitution, were, amongst other articles concerning their dress, enjoined to wear their garments with the *wrong-side outward*, on pain of forfeiting them. Perhaps there is in this passage a reference to it. HENLEY.

248. *——Yet may your pains, six months,*
Be quite contrary:——] I believe this means, *—Yet for half the year at least, may you suffer such punishment as is inflicted on harlots in houses of correction.* STEEVENS.

249. *——thatch your poor thin roofs,* &c.] About the year 1595, when the fashion became general in England of wearing a greater quantity of hair than was ever the produce of a single head, it was dangerous for any child to wander, as nothing was more common than for women to entice such as had fine locks into private places, and there to cut them off. I have this information from Stubbs's *Anatomy of Abuses,*

ses, which I have often quoted on the article of dress. To this fashion the writers of Shakspere's age do not appear to have been reconciled. So, in *A Mad World my Masters*, 1608: "———to wear perriwigs made of *another's hair*, is not this against kind?"

Again, in Drayton's *Mooncalf:*

"And with large sums they stick not to procure
"*Hair from the dead*, yea, and the most unclean;
"To help their pride they nothing would disdain."

Again, in Shakspere's 68th Sonnet:

"Before the golden tresses of the dead,
"The right of sepulchres, were shorn away
"To live a second life on second head,
"Ere *beauty's dead fleece* made another gay."

Warner, in his *Albion's England*, 1602, b. ix. c. 47, is likewise very severe on this fashion. Stowe informs us, that "women's *perriwigs* were first brought into England about the time of the massacre of Paris."

STEEVENS.

258. ——*men's spurring.*——] The disease that enfeebled their shins would have this effect.

STEEVENS.

260. *Nor sound his* quillets *shrilly:*——] *Quillets* are subtilties. So, in *Law Tricks*, &c. 1608: "———a *quillet* well applied!"

STEEVENS.

——hoar *the flamen,*] Give the flamen the *hoary leprosy*. So, in Webster's *Dutchess of Malfy*, 1623:

"———shew like *leprosy*,
"The whiter the fouler."

And before, in this play,

"Make the *hoar leprosy* ador'd." STEEVENS.

264. ——*that his particular to* foresee,] The metaphor is apparently incongruous, but the sense is good. To *foresee his particular*, is *to provide for his private advantage*, for which *he leaves the right scent of publick good*. In hunting, when hares have cross'd one another, it is common for some of the hounds *to smell from the general weal, and foresee their own particular*. Shakspere, who seems to have been a skilful sportsman, and has alluded often to falconry, perhaps alludes here to hunting. JOHNSON.

271. *And ditches* grave *you all!*] To *grave* is to entomb. The word is now obsolete, though sometimes used by Shakspere and his contemporary authors. So, in Lord Surrey's Translation of the fourth book of Virgil's *Æneid*:

"Cinders (think'st thou) mind this? of *graved* ghostes?"

To *ungrave* was likewise to turn out of a grave. Thus, in Marston's *Sophonisba*:

"——and me, now dead,
"Deny a grave: hurl us among the rocks
"To staunch beasts hunger: therefore, thus *ungrav'd*,
"I seek slow rest." STEEVENS.

278. *Yes, thou spok'st well of me.*] Shakspere, in this, as in many other places, appears to allude to the sacred writings: "Woe unto him of whom all men speak well!" MALONE.

285. *Whose womb unmeasurable, infinite breast,*] This image is taken from the ancient statues of Diana Ephesia Multimammia, called παναίολος Φύσις πάντων Μὴτηρ; and is a very good comment on those extraordinary figures. See Montfauçon, *l' Antiquité expliqueé*. l. iii. c. 15. Hesiod, alluding to the same representations calls the earth, ΓΑΙ' ΕΥΡΥΣΤΕΡΝΟΣ WARBURTON.

Whose infinite breast means no more than *whose boundless surface.* Shakspere probably knew nothing of the statue to which the commentator alludes. STEEVENS.

289. ——*eyeless venom'd worm,*] The serpent which we, from the smallness of his eyes, call the *blind worm*, and the Latins, *cæcilia.* JOHNSON.

290. ——*below* crisp *heaven,*] We should read *cript*, *i. e.* vaulted, from the Latin *crypta*, a vault. WARBURTON.

Mr. Upton declares for *crisp*, curled, bent, hollow. JOHNSON.

Perhaps Shakspere means *curl'd*, from the appearance of the clouds. In the *Tempest*, Ariel talks of riding

"On the *curl'd* clouds."

Chaucer in his *House of Fame*, says,

"Her here that was *oundie* and *crisp*."

i. e. *wavy* and *curled.* Again, in the *Philosophers Satires*, by Robert Anton.

"Her face as beauteous as the *crisped* morn."

STEEVENS.

294. *Ensear* thy fertile and conceptious womb,] So, in *K. Lear*:

"*Dry*

"*Dry up* in her the organs of encrease."

STEEVENS.

295. *Let it no more* bring out ingrateful man!] This is an absurd reading. Shakspere wrote,

———*bring out* to *ungrateful man!*

i. e. fruits for his sustenance and support; but let it rather teem with monsters to his destruction. Nor is it to be pretended, that this alludes to the fable; for he is speaking of what the earth now brings forth; which thought he repeats afterwards:

"*Dry up thy harrow'd veins, and plow-torn leas,*" &c.

WARBURTON.

It is plain that *bring out* is *bring forth*, with which the following lines correspond so plainly, that the commentator might be suspected of writing his note without reading the whole passage. JOHNSON.

Neither Dr. Warburton nor Dr. Johnson seem to have been aware of the import of this passage. It was the great boast of the Athenians that they were *αυτοχθονες*; *sprung from the soil on which they lived*; and it is in allusion to this, that the terms *common mother* and *bring out*, are applied to the *ground*. HENLEY.

298. ——the *marbled* mansion——] So, Milton, b. iii. l. 564:

"Through the pure *marble* air"—— STEEVENS.

309. *This is in thee a nature but* affected;

A poor unmanly melancholy, sprung

From change of Fortune.——] The first and second folio read *infected*, and *change of future*. Rowe made the alteration. MALONE.

316.

316. ——*the* cunning of a carper.] Cunning here seems to signify *counterfeit appearance.* JOHNSON.

The *cunning of a carper*, is the insidious art of a critick. "Shame not these woods," says *Apemantus*, "by coming here to find fault." *Maurice Kyffin* in the preface to his translation of Terence's *Andria*, 1588, says, "Of the *curious carper* I look not to be favoured." Again, *Ursula* speaking of the sarcasms of *Beatrice*, observes,

"Why sure, such *carping* is not commendable."

330. ——moist *trees*,] Hanmer reads very elegantly,

——moss'd *trees*. JOHNSON.

Shakspere uses the same epithet in *As you like it*, act iv.

"Under an oak, whose boughs were *moss'd* with age." STEEVENS.

331. ——*outliv'd the eagle*——] *Aquilæ Senectus* is a proverb. I learn from *Turbervile*'s book of falconry, 1575, that the great age of this bird has been ascertained from the circumstance of its always building its *eyrie*, or nest, in the same place. STEEVENS.

338. *Answer* mere nature,——] So, in *K. Lear*, act ii.

"And with presented nakedness outface
"The winds," &c. STEEVENS.

356. ——*is crown'd before*:] Arrives sooner at *high wish*; *i. e.* at the *completion of its wishes.* JOHNSON.

360. *Worse than the worst, content.*] Best states contentless have a wretched being, a being worse than that of the worst states that are content. JOHNSON.

362. ——*by his* breath,——] It means, I believe, by his *counsel*, by his *direction*. JOHNSON.

——*by his breath*,———I believe, is meant *his sentence*. To *breathe* is as licentiously used by Shakspere in the following instance from *Hamlet*:

" Having ever seen, in the prenominate crimes,
" The youth you *breathe* of, guilty," &c.

STEEVENS.

363. *Thou art a slave, whom Fortune's tender arm*
With favour never clasp'd;——] In a collection of sonnets entitled *Chloris, or the Complaint of the passionate despised Shepheard*, by William Smith, 1596, nearly the same image is found:

" Doth any live that ever had such hap
" That all their actions are of none effect?
" Whom *Fortune never dandled in her lap*,
" But as an abject still doth me reject."

MALONE.

364. ——*but bred a* dog.] Alluding to the word *Cynick*, of which sect *Apemantus* was. WARBURTON.

365. *Had'st thou, like us*,———] There is in this speech a sullen haughtiness, and malignant dignity, suitable at once to the lord and the man-hater. The impatience with which he bears to have his luxury reproached by one that never had luxury within his reach, is natural and graceful.

There is in a letter, written by the earl of Essex, just before his execution, to another nobleman, a passage somewhat resembling this, with which, I believe every

every reader will be pleased, though it is so serious and solemn that it can scarcely be inserted without irreverence.

"God grant your lordship may quickly feel the comfort I now enjoy in my unfeigned conversion, but that you may never feel the torments I have suffered for my long delaying it. *I had none but deceivers to call upon me, to whom I said, if my ambition could have entered into their narrow breasts, they would not have been so humble; or if my delights had been once tasted by them, they would not have been so precise. But your lordship hath one to call upon you, that knoweth what it is you now enjoy; and what the greatest fruit and end is of all contentment that this world can afford.* Think, therefore, dear earl, that I have staked and buoyed all the ways of pleasure unto you, and left them as sea-marks for you to keep the channel of religious virtue. For shut your eyes never so long, they must be open at the last, and then you must say with me, *there is no peace to the ungodly.*" JOHNSON.

365. ——*first*-swath——] From infancy. *Swath* is the dress of a new-born child. JOHNSON.

So, in Heywood's *Golden Age*, 1625:

"No more their cradles shall be made their tombs,
"Nor their soft *swaths* become their winding-sheets." STEEVENS.

366. The *sweet degrees*——] Thus the folio. The modern editors have, without authority, read *Through*,

&c. but this neglect of the preposition was common to many other writers of the age of Shakspere.

STEEVENS.

371. ——*precepts of* respect,——] Of obedience to laws. JOHNSON.

Respect, I believe, means the *qu'en dira-t-on?* the regard of Athens, that strongest restraint on licentiousness: the *icy precepts*, *i. e.* that *cool* hot blood.

STEEVENS.

372. ——*But myself*,] The connection here requires some attention. *But* is here used to denote opposition; but what immediately precedes is not opposed to that which follows. The adversative particle refers to the two first lines,

Thou art a slave, whom fortune's tender arm
With favour never claspt; but bred a dog.
——*But myself,*
Who had the world as my confectionary, &c.

The intermediate lines are to be considered as a parenthesis of passion. JOHNSON.

A similar thought occurs in the metrical romance of *William and the Werwolf*, preserved in the library of King's College, Cambridge:

" For heretofore of hardnesse hadest thou never
" But were brought forth in blisse as swich a burde ought
" Wyth alle maner gode metes, and to misse them now
" It were a botles bale," &c. p. 26. b.

STEEVENS.

377.

377. ——*with one winter's brush*, &c.] So, in Massinger's *Maid of Honour*:

" O summer friendship,

" Whose flatt'ring leaves that shadow'd us in our

" Prosperity, with the least gust drop off

" In the autum of adversity." STEEVENS.

384. ——*that poor rag*,] So, in *Richard III.* Margaret calls Gloster *rag* of honour; and in the same play, the overweening *rags* of France are mentioned. STEEVENS.

389. *Thou had'st been* knave, *and flatterer.*] Dryden has quoted two verses of Virgil to shew how well he could have written satires. Shakspere has here given a specimen of the same power by a line bitter beyond all bitterness, in which *Timon* tells *Apemantus*, that he had not virtue enough for the vices which he condemns. Dr. Warburton explains *worst* by *lowest*, which somewhat weakens the sense, and yet leaves it sufficiently vigorous.

I have heard Mr. Burke commend the subtilty of discrimination with which Shakspere distinguishes the present character of *Timon* from that of *Apemantus*, whom to vulgar eyes he would now resemble. JOHNSON.

Knave is here to be understood of a man who endeavours to recommend himself by a hypocritical appearance of attention, and superfluity of fawning officiousness; such a one as is called in *K. Lear*, a *finical superserviceable rogue*.—If he had had virtue enough to

attain the profitable vices, he would have been profitably vicious. STEEVENS.

399. ——*take away thyself.*] This thought seems to have been adopted from Plutarch's life of Antony. It stands thus in Sir Tho. North's translation, "*Apemantus* said unto the other; O, here is a trimme banket *Timon*. *Timon* aunswered againe, yea, said he, *so thou wert not here.*" STEEVENS.

421. ——*for too much* curiosity;——] *i. e.* for too much finical delicacy. WARBURTON.

Dr. Warburton has explained the word justly. So, in Jervas Markham's *English Arcadia*, 1606, "——for all those eye-charming graces, of which with such *curiosity* she had boasted." So, in *Hobby*'s translation of *Castiglone*'s Cortegiano, 1556, "A waiting gentlewoman should flee *affection* or *curiosity*." *Curiosity* is here inserted as a synonymous *affection*, which means *affectation*. *Curiosity* likewise seems to have meant *capriciousness*. So, in Green's *Mamillia*, 1593, "Pharicle hath shewn me some curtesy, and I have not altogether requited him with *curiosity*: he hath made some shew of love, and I have not wholly seemed to mislike." STEEVENS.

426. *Ay, though it look like thee.*] Timon here supposes that an objection against hatred, which through the whole tenor of the conversation appears an argument for it. One would have expected him to have answered,

Yes, *for it looks like thee.*

The

The old edition, which always gives the pronoun instead of the affirmative particle, has it,

I, though it look like thee. JOHNSON.

454. ——*the unicorn*, &c.] The account given of the unicorn is this: that he and the lion being enemies by nature, as soon as the lion sees the unicorn he betakes himself to a tree: the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree, and then the lion falls upon him and kills him. *Gesner Hist. Animal.*

HANMER.

See a note on *Julius Cæsar*, act ii. sc. i. STEEVENS.

459. *thou wert german to the lion*,] This seems to be an allusion to Turkish policy:

"Bears, like the *Turk*, no brother near the throne." *Pope.* STEEVENS.

461. ——were *remotion*;] *i. e.* removal from place to place. So, in *K. Lear:*

"'Tis the *remotion* of the duke and her."

STEEVENS.

477. *Thou art the cap*, &c.] The *top*, the *principal*. The remaining dialogue has more malignity than wit.

JOHNSON.

479. *A plague on thee!*

Apem. *Thou art too bad to curse!*] In the former editions, this whole verse was placed to *Apemantus*: by which absurdity, he was made to curse *Timon*, and immediately to subjoin that he was too bad to curse. THEOBALD.

504. *'Twixt natural son and sire!——]*

Διὰ τῦτον ἐκ ἀδελφοί

τῦτον ἐ τοχῆες. *Anac.* JOHNSON.

507. *Whose blush doth thaw the consecrated snow*

That lies on Dian's lap!——] The imagery is here exquisitely beautiful and sublime.

WARBURTON.

Dr. Warburton might have said—Here is a very elegant turn given to a thought more coarsely expressed in *K. Lear:*

" ——you simpering dame,
" Whose face *between her forks* presages snow."

STEEVENS.

511. *Thou* touch *of hearts!]* *Touch*, for *touchstone*.

STEEVENS.

523. *More things like men?——]* This line, in the old edition, is given to *Apemantus*, but apparently belongs to *Timon*. JOHNSON.

525. *Enter Thieves.]* The old copy reads,—*Enter the Banditti*. STEEVENS.

544. ——*you want much of* meat.] Thus both the player and poetical editor have given us this passage; quite *sand-blind*, as honest Launcelot says, to our author's meaning. If these poor thieves wanted *meat*, what greater want could they be cursed with, as they could not live on grass, and berries, and water? but I dare warrant the poet wrote,

——*you much want of* meet.

i. e. Much of what you *ought to be*; much of the qualities *befitting* you as human creatures. THEOBALD.

Such

Such is Mr. Theobald's emendation, in which he is followed by Dr. Warburton. Sir T. Hanmer reads,

———*you want much of* meat.

The thieves tell him, that they are *men that much do want.* Here is an ambiguity between *much want* and *want* of *much.* *Timon* takes it on the wrong side, and tells them that their *greatest want is,* that, like other men, *they want much of meat*; then telling them where meat may be had, he asks, *Want? why want?*

JOHNSON.

545. ——*the earth hath roots,* &c.]

Vile olus, & duris hærentia mora rubetis
Pugnantis stomachi composuere famem:
Flumine vicino stultus sitit.

I do not suppose these to be imitations, but only to be similar thoughts on similar occasions. JOHNSON.

553. ——*Yet thanks I must you con,*] To *con thanks* is a very common expression among our old dramatick writers. STEEVENS.

556. *In* limited *professions.*——] *Limited,* for legal. WARBURTON.

562. ——*since you* profess *to do't,*——] The old copy has,

———since you *protest* to do't—— MALONE.

567. *The sea's a thief, whose liquid surge resolves*
The moon *into salt tears;*———] The *sea* melting the *moon* into tears is, I believe, a secret in philosophy, which nobody but Shakspere's deep editors ever dreamed of. There is another opinion, which 'tis more reasonable to believe that our author may allude

allude to, viz. that the saltness of the sea is caused by several ranges, or *mounds* of rock-salt under water, with which *resolving* liquid the sea was impregnated. This I think a sufficient authority for changing *moon* into *mound*. WARBURTON.

I am not willing to receive *mounds*, which would not be understood but by him that suggested it. The *moon* is supposed to be humid, and perhaps a source of humidity, but cannot be *resolved* by the *surges* of the sea. Yet I think *moon* is the true reading. Here is a circulation of thievery described: The sun, moon, and sea, all rob, and are robbed. JOHNSON.

He says, that the *sun*, the *moon*, and the *sea* rob one another by turns, but the *earth* robs them all: the seas, *i. e. liquid surge*, by supplying the *moon* with moisture, robs her in her turn of the *soft* tears of *dew* which the poets always fetch from this planet. *Soft* for *salt* is an easy change. In this sense Milton speaks of her *moist continent*. *Par. Lost*, b. v. l. 422. And, in *Hamlet*, Horatio says,

" ———the *moist* star
" Upon whose influence Neptune's empire stands."

STEEVENS.

The *moon* is the governess of the floods, " but cannot be resolved by the surges of the sea." This seems incontestable, and therefore an alteration of the text appears to be necessary. I propose to read,

———*whose liquid surge resolves*
The main *into salt tears*;———

i. e.

i. e. resolves the *main land* or the continent into sea. In Bacon, as also in Shakspere's *K. Lear*, act iii. scene i. *main* occurs in this signification, and the earth is mentioned in the preceding line, as here it is in the same verse:

"Bids the wind blow the earth into the sea,
"Or swell the curled waters 'bove the *main*."

This thought is like that in *Ovid's Metamorphosis*, lib. xv.

"———resolutaque tellus
"In liquidas rorescit aquas:"

which Sandys thus translates,

"Resolved earth to water rarifies."

Earth melting to sea is not an uncommon idea in our poets. So, in *Ben Jonson*, edit. 1756, vol. v. p. 381.

"Melt earth to sea, sea flow to air."

So, in Shakspere's *K. Henry IV.* part ii. act ii. scene i.

"The continent melt itself into the sea." I might add that in Chaucer, *mone*, which is very near to the traces of the old reading, seems to mean the globe of the earth, or a map of it, from the French, *monde*, the world; but I think *main* is the true reading here, and might easily be mistaken for *moon* by a hasty transcriber, or a careless printer, who might have in their thoughts the *moon*, which is mentioned in a preceding line. TOLLET.

If it be asked:—In what consists the theft of the *moon* from the *sun* more than in reflecting his light?—we shall at once be supplied with an easy solution of the old and true reading: for as *the moon snatches her*

pale

pale fire from the sun, so, *the sea's liquid surge resolves the moon into salt tears* by communicating to every drop dashed from its head a part of that light which, on its glassy side, had composed her reflected image.

In *Hamlet*, the verb *resolve* is used precisely in the same manner.

" O that this too solid flesh would melt,
" Thaw, and *resolve* itself into a *dew*!"

HENLEY.

I cannot say for a certainty whether *Albumazar* or this play was first written, as *Timon* made its earliest appearance in the folio, 1623. Between *Albumazar* and the *Alchemist* there has been likewise a contest for the right of eldership. The originalof *Albumazar* was an Italian comedy called *Lo Astrologo*, written by Battista Porta, the famous physiognomist of Naples, and printed at Venice in 1606. The translator is said to have been a Mr. Tomkins, a Fellow of Trinity College. The *Alchymist* was brought on in 1610, which is four years before *Albumazar* was performed for the entertainment of K. James; and Ben Jonson in his title-page boldly claims the merit of having introduced a new subject and new characters on the stage:

———*petere inde coronam*
Unde prius nulli velarint tempora musæ.

The play of *Albumazar* was not entered on the books of the Stationers' Company till April 28, 1615. In *Albumazar*, however, such examples of thievery likewise occur:

" *The*

" *The world's a theatre of theft: Great rivers*
" *Rob smaller brooks; and them the ocean.*
" *And in this world of ours, this microcosm,*
" *Guts from the stomach steal; and what they spare*
" *The meseraicks filch, and lay't i' the liver;*
" *Where (lest it should be found) turn'd to red nectar,*
" *'Tis by a thousand thievish veins convey'd,*
" *And hid in flesh, nerves, bones, muscles, and sinews,*
" *In tendons, skin, and hair; so that the property*
" *Thus alter'd, the theft can never be discovered.*
" *Now all these pilf'ries, couch'd, and compos'd in order,*
" *Frame thee and me; Man's a quick mass of thievery.*"

STEEVENS.

Puttenham in his *Arte of English Poesie*, 1589, quotes some one of a " reasonable good facilitie in translation, who finding *certaine* of Anacreon's odes very well translated by Ronsard the French poet—comes our minion, and translates the same out of French into English:" and his strictures upon him evince the publication. Now, this identical ode is to be met with in Ronsard! and as his works are in few hands, I will take the liberty of transcribing it.

" La terre les eaux va boivant,
" L'arbre la boit par sa racine,
" La mer salée boit le vent,
" Et le soleil boit la marine.
" Le soleil est beu de la lune,
" Tout boit soit en haut ou en bas:

" Suivant

" Suivant ceste regle commune,
" Pourquoy donc ne boirons-nous pas?"

Edit. fol. p. 507.

FARMER.

569. ——*by a* composture——] *i. e.* composition, compost. STEEVENS.

581. *'Tis in the malice of mankind, that he thus advises us; not to have us thrive in our mistery.*] The reason of his advice, says the thief, is *malice to mankind*, not any kindness to us, or desire *to have us thrive in our mystery.* JOHNSON.

586. *Let us first see peace in Athens,* &c.] This and the concluding little speech have in all the editions been placed to one speaker: But, it is evident, the latter words ought to be put in the mouth of the *second* thief, who is repenting, and leaving off his trade.

WARBURTON.

ACT V.

Line 9. *How* rarely *does it meet*——] *Rarely* for fitly; not for seldom. WARBURTON.

10. *When man was* wish'd——] *Wish'd* means *recommended.* REED.

11. *Grant, I may ever love, and rather* woo
Those that would mischief me, than those that do!]

The

The sense is, *Let me rather woo or caress those that* would *mischief, that* profess to mean me mischief, *than those* that really *do* me *mischief, under false pretensions of kindness.* The Spaniards, I think, have this proverb; *Defend me from my friends, and from my enemies I will defend myself.* This proverb is a sufficient comment on the passage. JOHNSON.

24. *Knave* is here in the compound sense of a *servant* and a *rascal.* JOHNSON.

31. ——*eyes do never give,*

But thorough lust, and laughter. Pity's sleeping:]

Eyes never flow (to *give* is to dissolve as saline bodies in moist weather) *but by lust* or *laughter.* JOHNSON.

38. *It almost turns my dangerous nature* wild.] To *turn wild* is *to distract.* An appearance so unexpected, says Timon, *almost turns my savageness* to distraction. Accordingly, he examines with nicety lest his phrenzy should deceive him:

Let me behold thy face. Surely this man
Was born of woman.

And to this suspected disorder of mind he alludes:

Perpetual-sober, *gods!*——

Ye powers whose intellects are out of the reach of perturbation. JOHNSON.

55. *If not an usuring*——] Timon asks—*Has not thy kindness some covert design? Is it not proposed with a view to gain an* equivalent *in return, or rather to gain* a great deal more *than thou offerest? Is it not at least the offspring of avarice,* if not *of something worse, of usury?* MALONE.

72. ——*from men*;] Away from human habitations. JOHNSON.

84. *Enter Poet, and Painter.*] The Poet and the Painter were within view when Apemantus parted from Timon, and might then have seen Timon, since Apemantus, standing by him, could see them: But the scenes of the thieves and steward have passed before their arrival, and yet passed, as the drama is now conducted, within their view. It might be suspected that some scenes are transposed, for all these difficulties would be removed by introducing the Poet and Painter first, and the thieves in this place. Yet I am afraid the scenes must keep their present order; for the Painter alludes to the thieves when he says, *he likewise enriched poor straggling soldiers with great quantity.* This impropriety is now heightened by placing the thieves in one act, and the Poet and Painter in another: but it must be remembered, that in the original edition this play is not divided into separate acts, so that the present distribution is arbitrary, and may be changed if any convenience may be gained, or impropriety obviated by alteration. JOHNSON.

In the immediately preceding scene, Flavius, Timon's steward, has a conference with his master, and receives gold from him. Between this and the present scene, a single minute cannot be supposed to pass; and yet the Painter tells his companion:——'*Tis said he gave* his steward *a mighty sum.*—Where was it said? Why in Athens, whence, it must therefore seem, they

are

are but newly come. Here then should be fixed the commencement of the fifth Act, in order to allow time for Flavius to return to the city, and for rumour to publish his adventure with Timon. But how are we in this case to account for Apemantus's announcing the approach of the Poet and the Painter in the last scene of the preceding act, and before the thieves appear? It is possible, that when this play was abridged for representation, all between this passage, and the entrance of the Poet and Painter, may have been omitted by the players, and these words put into the mouth of Apemantus to introduce them; and that when it was published at large, the interpolation was unnoticed. Or, if we allow the Poet and the Painter to see Apemantus, it may be conjectured that they did not think his presence necessary at their interview with Timon, and had therefore returned back into the city.

REMARKS.

I concur with Mr. Reed, who observes: "I am afraid many of the difficulties which the commentators on our author have employed their abilities to remove, arise from the negligence of Shakspere, who appears to have been less attentive to the connection of his scenes, than a less hasty writer may be supposed to have been." On this occasion Mr. Reed hath changed the beginning of the act, as he conceived some impropriety might be obviated by the alteration. The same regulation had been before adopted by a preceding editor.

* * *

109. ——*the deed of saying is*——] *The deed* of saying, though a harsh expression, is perfectly intelligible, and much in Shakspere's manner.—*The* doing *of that which we have* said *we would do, the accomplishment and performance of our promise, is, except among the lower classes of mankind, quite out of use.* So, in *Hamlet:*

" As he, in his peculiar act and force,
" May give his *saying deed.*"

Again, in *King Lear:*

" ——In my true heart
" I find she names my very *deed of love.*"

MALONE.

117. ——*It must be a* personating *of himself:*——] *Personating*, for representing simply. For the subject of this projected satire was Timon's *case*, not his *person.* WARBURTON.

128. *When the day serves, before* black-corner'd *night,*] An anonymous correspondent sent me this observation: " As the shadow of the earth's body, which is round, must be also conical over the hemisphere which is opposite to the sun, should we not read *black-coned?* See *Paradise Lost*, book IV."

To this observation I might add a sentence from Philemon Holland's translation of Pliny's *Natural History*, b. ii. " Neither is the night any thing else but the shade of the earth. Now the figure of this shadow resembleth a pyramis pointed forward, or a top turned upside down."

I believe, nevertheless, that Shakspere, by this expression,

pression, meant only as Night, which is as obscure as a *dark corner*. In *Measure for Measure*, Lucio calls the Duke, "*a duke of dark corners.*" STEEVENS.

152. *Let it go naked, men may see't the better:*] The humour of this reply is incomparable. It insinuates not only the highest contempt of the flatterer in particular, but this useful lesson in general, that the images of things are clearest seen through a simplicity of phrase; of which in the words of the precept, and in those which occasioned it, he has given us examples. WARBURTON.

167. ——*a counterfeit.*] It has been already observed, that a *portrait* was so called in our author's time. STEEVENS.

190. ——*a made-up villain.*] That is, a villain that adopts qualities and characters not properly belonging to him: a hypocrite. JOHNSON.

195. ——*in a draught,*] That is, *in the* jakes. JOHNSON.

199. ——*But two in company,*——] This is an imperfect sentence, and is to be supplied thus:

But two in company spoils all. WARBURTON.

This passage is obscure. I think the meaning is this: *but two in company*, that is, stand apart, *let only two be together*; for even when each stands single there are two, he himself and a villain. JOHNSON.

But, in the North, signifies, *without*. See a note on *Antony and Cleopatra*, act iv. sc. x.

This passage may likewise receive some illustrations

from another in the *Two Gentlemen of Verona*. "My master is a kind of knave; but that's all one, if he be but *one knave*." The sense is, each man is *a double villain*; i. e. a villain with more than a single share of guilt. See Dr. *Farmer's* note on the third act of the *Two Gentlemen of Verona*, &c. Again, in *Promos and Cassandra*, 1578:

"Go, and *a knave with thee*."

Again, in *The Storye of King Darius*, 1565, an interlude:

"———if you needs will go away,
"Take *two knaves* with you by my faye."

There is a thought not unlike this in *The Scornful Lady* of Beamont and Fletcher——"Take to your chamber when you please, there goes a black one with you, lady." STEEVENS.

229. ——*a cauterizing*——] The old copy reads, *cantherizing*: the poet might have written, *cancerizing*. STEEVENS.

244. And *now*——] So Hanmer. The old editions have,

Which *now*——— JOHNSON.

247. *Of its own* fall,——] *Falling off* in the quotation is *defection*. The Athenians *had sense*, that is felt the danger *of their own fall*, by the arms of Alcibiades. JOHNSON.

———*restraining aid to Timon*;] I think it should be *refraining aid*, that is, with-holding aid that should have been given to Timon. JOHNSON.

248. ——sorrowed *render*,] Thus the old copy. *Render* is *confession*. So in *Cymbeline*, act IV. sc. iv:

" ——may drive us to a *render*,
" Where we have liv'd." STEEVENS.

250. *Than their offence can weigh down by the dram*;] This which was in the former editions can scarcely be right, and yet I know not whether my reading will be thought to rectify it. I take the meaning to be, We will give thee a recompence that our offences cannot outweigh, *heaps of wealth down by the dram*, or delivered according to the exactest measure. A little disorder may perhaps have happened in transcribing, which may be reformed by reading:

——*Ay, ev'n such heaps*
And sums of love and wealth, down by the dram,
As shall to thee—— JOHNSON.

262. Allow'd *with absolute power*,—] *Allowed* is *licensed, privileged, uncontrolled*. So of a buffoon, in *Love's Labour lost*, it is said, that he is *allowed*, that is, at liberty to say what he will, a privileged scoffer.
JOHNSON.

282. *There's not a* whittle *in th' unruly camp*,) A *whittle* is still in the midland counties the common name for a pocket clasp knife, such as children use. Chaucer speaks of a " Sheffield *whittell*."
STEEVENS.

Not of a *clasp*, but a *sheath-knife*, carried in a side-pocket. * * *

289. ——*My long sickness*] The disease of life begins to promise me a period. JOHNSON.

311. *I have a tree*, &c.] Perhaps Shakspere was indebted to Chaucer's *Wife of Bath's prologue* for this thought. He might however have found it in *Painter's Palace of Pleasure.* Tom. I. Nov. 28. STEEVENS.

314. ——*in the sequence of degree,*] Methodically, from highest to lowest. JOHNSON.

323. ——*embossed* froth] When a deer was run hard and foamed at the mouth, he was said to be *emboss'd.* The thought is from *Painter's Palace of Pleasure*, Tom. I. Nov. 28. STEEVENS.

334. *In our* dear *peril.*] *Dear* may in this instance signify *immediate.* It is an enforcing epithet with not always a distinct meaning. To enumerate the seemingly various senses in which it may be supposed to have been used by our author, would at once fatigue the reader and myself. STEEVENS.

358. *Some beast* read *this*; *here does not live a man.*] Some beast *read* what? The soldier had yet only seen the rude pile of earth heap'd up for Timon's grave, and not the *inscription* upon it. We should read,

Some beast rear'd *this*;——

The soldier seeking, by order, for Timon, sees such an irregular mole, as he concludes must have been the workmanship of some beast inhabiting the woods; and such a cavity as must either have been so overarched, or happened by the casual falling in of the ground. WARBURTON.

Notwithstanding

Notwithstanding this remark, I believe the old reading to be the right. *The soldier had only seen the rude heap of earth.* He had evidently seen something that told him *Timon was dead*; and what could tell that but his tomb? The tomb he sees, and the inscription upon it, which not being able to read, and finding none to read it for him, he exclaims peevishly, *some beast read this*, for it must be read, and in this place it cannot be read by man.

There is something elaborately unskilful in the contrivance of sending a soldier, who cannot read, to take the epitaph in wax, only that it may close the play by being read with more solemnity in the last scene. JOHNSON.

The author of THE REMARKS, dissatisfied with Dr. Johnson's explanation, says: "——it is evident, that the soldier, when he first sees the heap of earth, does not know it to be a *tomb*. He concludes Timon must be dead because he receives *no answer*. It is likewise evident, that when he utters the words *some beast*, &c. he has not seen the inscription. And Dr. Warburton's emendation is therefore not only just and happy, but absolutely necessary. *What can this heap of earth be?* says the soldier; *Timon is certainly dead, some beast must have* erected *this, for there does not live a man to do it. Yes, he is dead, sure enough*, and this must be his grave. What is the writing upon it?

371. ——*traverst arms*——] Arms across. JOHNSON.

372.

372. ———*the time is* flush,] A bird is *flush* when his feathers are grown, and he can leave the nest. *Flush* is *mature*. JOHNSON.

373. *When crouching marrow, in the bearer strong,*
Cries, of itself, No more :——] The marrow was supposed to be the original of strength. This image is from a camel kneeling to take up his load, who rises immediately when he finds he has as much laid on as he can bear. WARBURTON.

Pliny says, that the camel will not carry more than his accustomed and usual load. *Holland's Translation*, b. VIII. c. xviii. REED.

383. *Above* their *quantity.*] *Their* refers to *rages.* WARBURTON.

405. ———*not square*———] Not regular, not equitable. JOHNSON.

428. ———*uncharged ports:*] That is, *unguarded gates.* JOHNSON.

432. ———*not a man*
Shall pass his quarter,——] Not a soldier shall quit his station, or be let loose upon you; and, if any commits violence, he shall answer it regularly to the law. JOHNSON.

445. *caitiffs left!*] This epitaph is found in Sir Tho. North's translation of Plutarch, with the difference of one word only, viz. *wretches* instead of *caitiffs.* STEEVENS.

450. ——*our* brains *flow*,——] but we may read, our *brines flow.*

So,

So, in Sir *Giles Goosecap*, 1606:

"I shed not the tears of my *brain*."

Again, in the *Miracles of Moses*, by Drayton:

"But he from *rocks* that fountains can command,
"Cannot yet stay *the fountains of his brain*."

STEEVENS.

So likewise in the prophet Jeremiah:—"O that mine eyes were waters, and my head a fountain of tears!" HENLEY.

453. *On:—Faults forgiven.*——I suspect that we ought to read

On thy low grave.—*One* fault's forgiven.——
Dead
Is noble Timon, &c.

One fault (viz. the ingratitude of the Athenians to Timon) is forgiven, *i. e.* exempted from punishment by the death of the injured person. TYRWHITT.

I have no doubt that Mr. Tyrwhitt's conjecture is right, and deserves a place in the text. *On* and *one* were anciently sounded alike, and in the plays of Fletcher and Massinger are perpetually confounded. Hence the transcriber's ear might have been easily deceived. MALONE.

458. ——*leach.*] *i. e.* physician. STEEVENS.

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